

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

SENT TO D. A.
10-9-98

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

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1. Name of Property

=====

historic name The Loop Retail Historic District

other names/site number State Street; Wabash Avenue

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2. Location

=====

street & number Bounded by Lake Street, Wabash Avenue, Congress Parkway, and State Street

city or town Chicago vicinity state Illinois code IL
county Cook code 031 zip code 60601 - 60605

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3. State/Federal Agency Certification

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As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

William L. Wheeler / SHPO
Signature of certifying official

10-1-98
Date

Illinois Historic Preservation Agency
State or Federal agency and bureau

Number of Resources within Property

Contributing	Noncontributing	
<u>73</u>	<u>22</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>1</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>74</u>	<u>22</u>	Total

Number of contributing resources previously listed in the National Register 13

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.) N/A

=====

6. Function or Use

=====

Historic Functions (Enter categories from instructions)

Cat: <u>COMMERCE</u> <u>COMMERCE</u> <u>COMMERCE</u> <u>HEALTH CARE</u> <u>RECREATION AND CULTURE</u> <u>DOMESTIC</u> <u>COMMERCE</u> <u>COMMERCE</u> <u>SOCIAL</u> <u>TRANSPORTATION</u>	Sub: <u>department store</u> <u>specialty store</u> <u>business</u> <u>office</u> <u>theater</u> <u>hotel</u> <u>restaurant</u> <u>financial institution</u> <u>meeting hall</u> <u>rail-related</u>
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Current Functions (Enter categories from instructions)

Cat: <u>COMMERCE</u> <u>COMMERCE</u> <u>COMMERCE</u> <u>HEALTH CARE</u> <u>RECREATION AND CULTURE</u> <u>DOMESTIC</u> <u>COMMERCE</u> <u>COMMERCE</u> <u>EDUCATION</u> <u>TRANSPORTATION</u> <u>TRANSPORTATION</u>	Sub: <u>department store</u> <u>specialty store</u> <u>business</u> <u>office</u> <u>theater</u> <u>hotel</u> <u>restaurant</u> <u>financial institution</u> <u>college</u> <u>rail-related</u> <u>road-related</u>
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In my opinion, the property ____ meets ____ does not meet the National Register
criteria. (____ See continuation sheet for additional comments.)

Signature of commenting or other official

Date

State or Federal agency and bureau

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4. National Park Service Certification
=====

I, hereby certify that this property is:

- | | | |
|---|-------|-------|
| ____ entered in the National Register | _____ | _____ |
| ____ See continuation sheet. | | |
| ____ determined eligible for the | _____ | _____ |
| National Register | | |
| ____ See continuation sheet. | | |
| ____ determined not eligible for the | _____ | _____ |
| National Register | | |
| ____ removed from the National Register | _____ | _____ |
| ____ other (explain): _____ | | |

Signature of Keeper

Date
of Action

=====
5. Classification
=====

Ownership of Property (Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property (Check only one box)

- building(s)
- district
- site
- structure
- object

=====

7. Description

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Architectural Classification (Enter categories from instructions)

- Chicago
- Commercial Style
- Italianate
- Renaissance
- Queen Anne
- Classical Revival
- Tudor Revival
- Late Gothic Revival
- French Renaissance
- Art Deco
- Moderne
- International Style

Materials (Enter categories from instructions)

- foundation Concrete
- roof Asphalt
- walls Terra Cotta
- Brick
- Stone
- Metal
- Glass
- other Metal

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

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8. Statement of Significance

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Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

- A owned by a religious institution or used for religious purposes.
 B removed from its original location.
 C a birthplace or a grave.
 D a cemetery.
 E a reconstructed building, object, or structure.
 F a commemorative property.
 G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

Commerce
Architecture

Period of Significance 1872 - 1949

Significant Dates 1871

Significant Person (Complete if Criterion B is marked above)
N/A

Cultural Affiliation N/A

Architect/Builder Holabird and Roche
Sullivan, Louis Henri
Burnham, D. H., and Company
Adler and Sullivan
Ahlschlager, Walter W.
Alschuler, Alfred S.
Baumann, Frederick
Boyington, William W.
Burnham and Root
Burnham Brothers
Chase, Frank D.
Doerr Brothers
Eckenhoff Saunders Architects
Eckstorm, Christian A.
Friedman, Alschuler and Sincere
Frost and Granger
Graham, Anderson, Probst and White
Graham, Burnham and Company
Graven and Mayger
Hall, Lawrence and Ratcliffe
Hill and Woltersdorf
Holabird and Root
Holmes, Harold
Jenney, William Le Baron
Jenney, Mundie and Jensen

Architect/Builder (cont.)

- Krause, Edmund R.
- Kroman, Louis
- Lagrange, Lucien, and Associates
- Lapidus, Morris
- Leischenko and Esser
- Marshall and Fox
- McDougall, Walter
- Mundie and Jensen
- Mundie, Jensen, Bourke and Havens
- Osdel, John Mills Van
- Otis and Clark
- Palmer, C. M.
- Rapp and Rapp
- Shaw, Howard Van Doren
- Shaw, Metz and Dolio
- Shaw, Naess and Murphy
- Skidmore, Owings and Merrill
- Treat and Foltz
- Wheelock and Turner

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

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9. Major Bibliographical References

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(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

preliminary determination of individual listing (36 CFR 67) has been requested.

previously listed in the National Register

previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings Survey # _____

recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: Chicago Historical Society

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10. Geographical Data
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Acreage of Property approximately 26 acres

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing	
1	<u>16</u>	<u>447900</u>	<u>4637130</u>	3	<u>16</u>	<u>448180</u>	<u>4636230</u>
2	<u>16</u>	<u>448080</u>	<u>4637130</u>	4	<u>16</u>	<u>448060</u>	<u>4635060</u>
	<u>X</u>	See continuation sheet.					

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

=====
11. Form Prepared By
=====

name/title Raymond Terry Tatum / historic preservation consultant

organizations _____

date June 1, 1998

street & number 718 West Melrose Street telephone (773) 327-9886

city or town Chicago state IL zip code 60657

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Additional Documentation
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Submit the following items with the completed form:

Continuation Sheets

Maps

- A USGS map (7.5 or 15 minute series) indicating the property's location.
- A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

=====
Property Owner
=====

(Complete this item at the request of the SHPO or FPO.)

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

=====
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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Loop Retail Historic District

SECTION 7 - NARRATIVE DESCRIPTION

DESCRIPTION

The Loop Retail Historic District contains 109 buildings and structures that represent the history of retail shopping, luxury wholesale trade, professional and personal services, theaters and hotels in Chicago between 1872 and 1949, its significant period of development. The district is located in the heart of Chicago's Loop downtown business district and includes properties generally located along portions of an eight-block stretch of State Street and Wabash Avenue (both north-south commercial streets, one block apart), and their cross-streets, bounded by Lake Avenue on the north and Congress Parkway on the south. The district historically has comprised Chicago's main shopping district and the retail core of downtown.

The streets of the district are typical of the downtown Chicago street system, with a regular and rectilinear street grid of large square blocks, bisected by service alleys which run north to south. The district is overwhelmingly urban in character, with buildings constructed to the lot lines, with common walls and without any setbacks, side or rear yards, forming consistent and uniform streetwalls. The ground floors of buildings in the district are almost exclusively devoted to retail uses, while the upper stories include a full range of predominantly commercial uses.

State Street and Wabash Avenue, the two main streets of the district, retain their overall historic appearance from the period of significance, although each has a distinctly different visual character. State Street (which was turned into a pedestrian and transit mall in 1979, work since undone) has a grand urban scale, with large, bulky, full- and half-block, multistory department stores and tall, narrow, 14- to 25-story office and "tall shops" buildings (often on corner lots), as well as small-scale, low-rise, mid-block buildings. The large department stores and tall, narrow "skyscrapers" of State Street (although representing only about 43% of State Street frontage) visually dominate the streetscape and create a distinctive streetwall with canyon-like views. The streetwall shifts eastward at the intersection of State and Madison streets (also the cardinal points for Chicago's street-numbering system), with State Street 20 feet wider north of Madison. The resulting vista further emphasizes the streetwalls, as well as brings added prominence and visibility to the corner's four buildings.

Wabash Avenue, by comparison, has a more varied but equally distinctive visual character, most notably dominated by the 1897 Union Loop elevated structure which runs its length and effectively forms a canopy over the street. Like State Street, the west side of Wabash Avenue

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includes several very large buildings (a few of which stretch the full block from State Street), as well as much smaller-scale, low-rise buildings. The east side of Wabash Avenue, however, is predominantly comprised of small-scale, low-rise buildings with uniform heights.

The buildings in the district, while greatly varied in height, design, and architectural style, share a consistent and traditional design vocabulary. Building facades are typically clad with masonry, with a traditional facade organization of ground floors ("base"), upper floors ("shaft"), and top ("crown"). The resulting strong horizontal divisions, often articulated by a change in material or fenestration patterns as well as string courses and other decorative features, create a consistent overall architectural treatment along the street. While the oldest buildings in the district (those built in the 1870s and 1880s) combine load-bearing masonry walls and cast-iron columns, most buildings have skeletal-frame construction with non-load-bearing walls of brick, terra cotta, or stone. The skeletal-frame construction is expressed on the exterior of the building by regularly-spaced bays formed by continuous vertical piers and horizontal spandrels, creating symmetrical or regular facades and the so-called "grid" appearance of the upper stories. A few remodeled facades and buildings constructed in the late 1930s and 1940s eschew this type of typical facade organization altogether, with stripped-down facades, glass curtain-walls, or large expanses or unfenestrated walls in defiance of traditional notions of scale and decoration.

Ground floors are typically double-height, to allow high ceilings and as much light as possible to enter the interiors of buildings. Storefronts have knee- or waist-high bulkheads and large display windows with transoms above, separated by awning tracks or bars. While ground-floor retail stores are entered directly from the street, building entrances to elevator lobbies serving upper stories are often pronounced and embellished with ornamentation. Upper-story windows, whether Chicago-style or double-hung, typically stretch pier-to-pier (again, to allow as much light as possible into the building) and often have decorative framing elements such as cast-stone or terra-cotta sills or headers. Building tops have strong visual articulation through the use of cornices, colonnades, and other design treatments, which often produce a strong silhouette and heavy shadow lines. The buildings often incorporate all kinds of terra cotta, metal, stone, and cast-stone ornament, and display a high level of detailing and craftsmanship.

The buildings in the district include representative examples of all major commercial building types from the period, as well as a diverse range of architectural styles and architectural practitioners--the largest and finest such collection of commercial buildings in Chicago, among them major works of national and international importance (including five National Historic Landmarks). The district also includes the largest grouping of early post-Chicago Fire loft

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buildings in the Loop, several major department store buildings important in the history of retail development, and influential examples (and the largest such grouping in the city) of the Chicago School of architecture. Collectively, the buildings of the district have a distinctive and unique visual character which evokes the important retail development and architectural history of the Loop during the period of significance.

The district retains its wide sidewalks, and recent streetscape improvements have included historic reproductions of original streetlights on State Street and other compatible streetscape elements. Low, granite-clad planters for trees, shrubs and seasonable flowers have been added along State Street. Bronze-colored metal shelters protect the entrances to the State Street subway, opened in 1943, which runs beneath the street.

CONTRIBUTING & NONCONTRIBUTING BUILDINGS AND STRUCTURES

Of the 109 buildings and structures in the Loop Retail Historic District (see "Checklist of Buildings & Structures," below), 108 are buildings and one is a structure. Of the buildings, 86 are contributing (almost 80% of the total) and 22 are noncontributing. Of these noncontributing buildings, six are potentially contributing buildings due to removable false fronts obscuring original facades. Thirteen of the contributing buildings are individually listed on the National Register of Historic Places or are National Historic Landmarks. In addition, the district also includes one contributing structure, the 1897 Union Loop elevated structure which runs down the middle of Lake Street, Wabash Avenue, and Van Buren Street within the district.

In the context of the district, contributing buildings and structures are those that were present during the district's period of significance (1872 to 1949) and which possess historic integrity from this period. They relate to the district's documented significance as the historic center of downtown Chicago retail, professional- and personal-services, and wholesale luxury commerce. They also relate to the district's documented significance as an outstanding group of historic commercial buildings devoted to retail, wholesale, professional office, theater, and hotel uses. These buildings and structures add to the historic associations and architectural qualities for which the district is significant.

The year 1949 has been chosen as the end date for the district's period of significance because it was the year of construction for the Woolworth Building (# 35) at 211 - 229 South State Street. The construction of this specialty store building was part of the historic patterns of development found within the Loop Retail Historic District and can be understood within the historic context established for earlier buildings within the district. The Woolworth Building is an integral part

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of the district, exhibiting both building use (specialty store retail) and physical characteristics, including scale, facade arrangement (including prominent glass storefronts), use of traditional building materials (gray Bedford limestone), and historic architectural style (Moderne), characteristic of earlier buildings that contribute to the historic significance of the district.

Noncontributing buildings are those that do not add to the historic associations and architectural qualities for which the district is significant. Some were built after 1949 and were not present during the district's period of significance. Other noncontributing buildings within the district were built before 1949, but no longer possess sufficient historic integrity from the period because building additions or alterations have removed or obscured a majority of exterior historic building elements.

Several buildings within the district are noncontributing due to "false-front" facades or large signs, added after the period of significance, that obscure original facades. One example that shows the potential of these buildings to contribute to the district is the Wetten Building (# 93). A sign, added after the period of significance, obscured most of the facade for many years. When the sign was removed recently, intact facade elements, including original second-story windows, were revealed.

Other buildings within the district are noncontributing due solely to age, despite being compatible in overall scale, architectural design and use with contributing buildings within the district. One example is the 1961 addition to the Carson, Pirie, Scott and Company Department Store (# 21), designed by Holabird and Root as compatible with the older sections designed by Sullivan and D. H. Burnham and Company.

HISTORIC APPEARANCE OF STATE AND WABASH BETWEEN 1872 & 1949

The visual character of the Loop Retail Historic District underwent substantial changes between 1872 and 1949, the district's period of significance. These changes in size, scale, building technology, and architectural style reflect the history of both Chicago commerce and the buildings that housed the varied commercial endeavors that made State and Wabash an important center for department stores, specialty shops, medical professionals, personal-service providers, wholesale dealers in luxury goods, theaters, hotels, and other businesses.

Although physical change tended to be a constant factor in a real-estate market as historically dynamic as Chicago's Loop, four distinct periods of development produced existing buildings within the district:

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- **The Post-Fire Decades (1870s - 1880s)**
- **The Boom Years from 1890 to World War I**
- **Retail Maturity During the 1920s**
- **Years of Depression, War, and Renewal (1930 - 1949)**

The Chicago Fire of 1871 saw the destruction of all existing buildings in downtown Chicago, including those within the boundaries of the Loop Retail Historic District. The post-Fire decades of the 1870s and 1880s saw this area rebuilt with four- to six-story loft buildings that housed commercial uses. These buildings were similar in size, scale, building technology and architectural style to those that had been destroyed in the Fire. They were built with load-bearing outer walls and semi-mill internal supports, including wood or cast-iron columns and wood floors and joists. Constructed with party walls, these buildings formed continuous streetscapes without setbacks or side yards. These streetscapes were low and even in scale and provided a sense of enclosure for the rectilinear grid of downtown Chicago's streets.

Typically, the front facades of these buildings received the most refined architectural treatment. These facades were divided between ground-floor storefronts, built with wood, metal and glass, and upper floors of solid masonry, pierced with individual double-hung windows arranged in regular patterns. These facades were finished with face brick, dressed stone, or cast iron laid over rough masonry, which then were detailed in popular styles of the period, especially Italianate and Renaissance.

Loft buildings of the 1870s and 1880s provided inexpensive space for the wide variety of businesses and commercial ventures found in downtown Chicago. The combination of load-bearing outer walls and wood or cast-iron columns allowed for great flexibility of interior spaces, with interior partitions reflecting tenant space needs rather than structural concerns. Retail merchants operated from ground-floor spaces, while wholesale operations, small businessmen, and skilled craftsmen occupied upper floors.

The boom years from 1890 to World War I saw the Loop Retail Historic District largely develop the visual character that it possesses today. Chicago retailers and businessmen along State Street and Wabash Avenue responded to increased demand for goods and services by building larger buildings utilizing the latest building technologies of steel-frame construction and architectural terra-cotta cladding. Greater specialization of building use also began to occur, as merchants and

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other building owners began to construct structures "purpose-built" for their uses, including department stores and professional office buildings.

The basic configuration of the district's streetscapes--rows of commercial buildings holding a unified street wall at the edge of building lots--remained, but building scale changed dramatically. Instead of four- to six-story buildings clad with gray stone and red brick, State Street and the northern end of Wabash redeveloped with eight- to 17-story department store buildings. These steel-frame structures usually covered at least half a block.

In addition, professional office buildings and tall shops buildings, most 15 to 20 stories in height and occupying narrow "footprints," were built on corner lots not occupied by department stores. Older post-Fire loft buildings remained, but mainly occupied mid-block lots that escaped consolidation for larger-scale construction.

Facades generally retained the division between ground-floor storefronts filled with glass and upper floors clad with masonry and with regular window openings. However, the use of steel-frame construction allowed greater transparency of these facades. Storefronts became expanses of glass set between widely spaced building piers. Upper-floor windows also tended to fill the structural bays between piers, allowing greater light and air to penetrate building interiors.

An important architectural style for these department stores and office buildings was the Chicago style, which emphasizes the clear surface expression of a building's underlying steel frame. The building's masonry cladding, usually architectural terra cotta but sometimes brick, created an exterior "grid", which then is filled with glass. The "Chicago-style" window configuration, consisting of a large central fixed-sash window flanked by movable, double-hung sash, was an important feature of these buildings, allowing for excellent illumination and ventilation. Ornamentation in Chicago-style buildings typically was limited to storefronts, building entrances and rooflines. It could be historical in character (Classical being a favorite) or could be the expression of an architect's personal style (Louis Sullivan's foliate ornament being the most prominent example).

Compared to the pre-World War I period, the decade of the 1920s saw fewer changes in the visual character of the Loop Retail Historic District. Most prime building lots on State already were occupied by large department stores and office buildings. A few specialty stores were built on this street, but their construction did not introduce significant changes in scale. The greatest change in terms of building type and scale on State during the 1920s occurred with the

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construction of three large movie theaters near State and Randolph and the Palmer House at State and Monroe. Between 1917 and 1925, the State-Lake, Chicago, and Oriental theaters were built within a block of the State-Randolph intersection, reinforcing the area's prominence as a center for entertainment. The State-Lake and Chicago were lavishly ornamented with terra cotta facades embellished with Classical ornament. The Oriental combined dark brick facades with lighter terra-cotta decoration molded into fantastical expressions of Oriental and Middle Eastern ornamentation. The Chicago was a "stand-alone" theater; the State-Lake and Oriental were built as part of larger office buildings.

Farther south, at Monroe, the existing Palmer House hotel, built immediately after the Fire in 1872, was replaced by a new, much larger hotel. The new Palmer House dramatically increased the building scale of both State and Wabash at this "midpoint" block, but reinforced already existing building uses, including hotel accommodations and ground-floor retail. The building was designed with a gray limestone base supporting red-brick-clad upper floors, all encasing a steel-frame skeleton. Ornament was Classical in style. The interior public spaces were especially fine, with the second-floor hotel lobby ornamented with decorative stone- and plasterwork and ceiling paintings influenced by French Neoclassicism.

Most other new construction in the district during the 1920s was found on Wabash and, with the exception of a few professional office buildings and the Carson, Pirie, Scott and Company Men's Store (# 75), was small in scale. Several post-Fire lofts were refronted by retailers wanting up-to-date, "modern" stores. Still other post-Fire buildings were replaced by somewhat larger loft buildings that housed musical instrument, furniture, and other retail companies requiring large amounts of inexpensive space.

The building technology used for these 1920s buildings was similar to that used in the pre-World War I period. Internal steel frames were clad with architectural terra cotta, stone, or brick and detailed using a variety of historic styles. The Chicago and State-Lake theaters were constructed with Classical Revival ornament while the Oriental was detailed with ornament based on Middle Eastern and Oriental precedents. The Palmer House was an elegant example of Classical Revival architecture. Specialty stores and loft buildings were mostly designed in the Classical Revival or Art Deco styles. For professional office buildings, a common style was the Commercial style, which emphasized the clear expression of the underlying steel frame but without the horizontal proportions and large tripartite windows found in the Chicago style. In this style, ornamentation usually was limited to storefronts, building entrances, spandrels, and rooftops, and often was executed in other styles, including Classical, Gothic, and Art Deco.

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The 1930s and 1940s also saw relatively few changes in the overall scale and visual character of the Loop Retail Historic District. Most changes involved the replacement of post-Fire loft buildings on both State and Wabash with specialty stores of similar scale and setback. These buildings were similar to those built in the 1920s in their use of steel-frame construction with stone or brick exterior cladding. The architectural style most often used for buildings built during the 1930s was a simplified version of Classical Revival, although Art Deco, Moderne, and German Revival also were used. After World War II, new construction usually was designed in the International Style, with its emphasis on plainly detailed wall surfaces and large expanses of glass.

BUILDING TYPES

The Loop Retail Historic District includes several building types of significance to Chicago architectural history in general and the history of State Street and Wabash Avenue in particular. Department stores, professional office buildings, and tall shops buildings dominate the streetscapes within the district, comprising more than 50% of street frontage. Other types, including loft buildings, specialty store buildings, theaters, and hotels, also contribute strongly to the historic character of the district.

Buildings "purpose-built" for department stores, although numbering fewer than a dozen, have historical significance beyond their relatively small numbers. These retail palaces were built to house the seven great department stores--collectively known as "the Seven Sisters"--that operated during the peak years of State and Wabash's retail prosperity. In *Chicago: Growth of a Metropolis*, Harold M. Mayer and Richard C. Wade quote two visitors to Chicago in the early years of the twentieth century, "These huge establishments . . . contain every possible article of trade, from watches and bootlaces, to the most exquisite art treasures and priceless gems. Anything, indeed can be purchased there, even to real estate and country houses."¹ Compared to the grand emporiums of Europe, Chicago's department stores were "larger and, if possible, more complete in scale, more daring, and perhaps more fantastic in their display."²

Of these seven department stores, buildings constructed for six remain--the Second Leiter (# 44), Marshall Field & Company (# 9, 95), Carson, Pirie, Scott & Company (# 17, 21, 75, 98), Mandel Brothers (# 15, 64), Boston Store (# 14), and A.M. Rothschild (# 43). They typically are eight to

¹ Harold M. Mayer and Richard C. Wade, *Chicago: Growth of a Metropolis* (Chicago: University of Chicago Press, 1969), pp. 218, 220.

² *Ibid.*, pp. 220.

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15 stories in height and occupy full or half blocks. Exterior cladding usually is white or cream-colored terra cotta, although gray granite also was used. Ground floors are defined by large floor-to-ceiling plate-glass storefront windows. Entrances usually are not recessed, but flush with the facade wall. Upper floors are organized in variations of the Chicago style, with "Chicago-style" windows filling the space between piers and spandrels with large fixed window panes flanked by double-hung sash. Classical Revival detailing often is used around entrances and as rooftop ornament.

"Professional office" and "tall shops" buildings are related building types, similar in their overall form and placement within the streetscape despite somewhat different intended uses. Professional office buildings typically were marketed to doctors, dentists and other medical professionals, plus other entrepreneurs offering a wide array of both professional and skilled services. Tall shops buildings, in contrast, usually were marketed to merchants, and upper floors were occupied by retail shops. With two dozen examples within the district, professional office buildings were much more common than tall shops buildings, of which three remain.

In general, professional office and tall shops buildings are similar in their overall physical form, scale, and relationship to streetscapes. Typically located on corner lots, they are taller and narrower than department store buildings, being 15 to 25 stories in height but only occupying about 50 to 75 feet of State Street frontage. Unlike department store buildings, the main building entrances of these office and shops buildings typically are located on cross streets, while retail storefronts dominate State and Wabash frontage. Exterior cladding often is white or cream-colored terra cotta, similar to that of department store buildings, but also can be dark brick or gray terra cotta. The arrangement of facade features also is similar to department stores, with large storefront windows on ground floors and regular grids of windows defining upper floors. First floors were devoted to retail spaces with direct access to the street, while building lobbies and banks of elevators served upper floors subdivided into individual tenant suites.

It was in their preferred tenant mix that professional office and tall shops buildings differed. In professional office buildings, upper-floor offices were intended for professionals, especially doctors and dentists, manufacturers representatives, small businesses, and small-scale providers of personal services, including tailors, beauticians, and masseurs. In tall shops buildings, upper-floor suites were marketed to merchants offering a variety of specialized goods. Display cases lined both elevator lobbies and upper-floor corridors, emulating street-level storefronts. Jewelers, silversmiths, hat and glove dealers, dressmakers, and notions shops were typical small shops found in these buildings.

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Chicago, Commercial, Classical Revival, Late Gothic Revival, and Art Deco are all styles commonly associated with these two associated building types. Examples include several famous buildings, including the Reliance (#10) and Chicago (# 16) professional office buildings. Other prominent examples of professional office buildings include the Mentor (# 23), Mallers (# 65), and Pittsfield (# 59) buildings. Tall shops buildings include the Stevens (# 13), North American (# 22), and Buck & Rayner (# 33) buildings.

Although smaller in scale, loft and specialty store buildings are among the district's most significant historic resources. Loft buildings typically were rental properties, constructed by real estate investors, which provided flexible rental space for a variety of commercial tenants. In contrast, specialty store buildings most commonly were commissioned and owned by specific retailers and contained only that retailer's store and related offices.

Chicago retains few loft buildings built in the years immediately after the Chicago Fire of 1871. With 14 post-Fire loft buildings retaining original facade features, the district contains the largest number of this rare building type in downtown Chicago. They were designed using popular styles of the period, including Italianate and Renaissance. Two of these buildings, the Page Brothers Building (# 3) and the Palmer Building (# 100) retain cast-iron facades, exceptionally rare in the context of Chicago architecture. Wabash contains the largest number of these buildings, including two fine clusters, the Haskell-Barker-Atwater (# 68-70) and the Burton-Peck-Couch (# 52-54) groups.

The district centered on State and Wabash also contains 14 examples of later loft buildings from the 1890s through the 1920s, including Alfred Alschuler's Shops Building (# 60) and two designed by Holabird and Roche, the Ayer (# 80) and Powers (# 76) buildings. Several were commissioned by retailers with large space needs, such as furniture and musical instrument companies, which maintained administrative offices and showrooms on lower floors while renting remaining space to tenants. Significant examples include the Steger (# 108), Starck (# 82), and Ampico (# 83) buildings, all built by piano companies. Popular styles include Chicago, Commercial, Art Deco, and Classical Revival.

Specialty store buildings, constructed to house a single retail tenant, usually date from the 1910s through the 1940s. The district contains approximately two dozen examples of this building type. The Kresge (# 19) and Woolworth (# 12) buildings are typical of those built before 1930, with entrances flush with the sidewalk and ornament based on historic styles, especially Classical

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Revival. Buildings from the 1930s and 1940s, in contrast, often are designed in the Moderne or International styles and have recessed entrances that seek to draw shoppers into the stores through more extensive display windows and freestanding cases. Two especially fine examples are the Benson & Rixon (# 38) and Edison Brothers Shoes stores (# 30). Changing fashions of storefront displays have encouraged remodelings of the storefronts of these smaller retail buildings, with many of them reflecting the remodeling boom that occurred in the years immediately following World War II.

Theaters also contribute significantly to the historic character of the district, which contains both those, such as the Majestic (# 97), designed for live stage performances, and later theaters, including the State-Lake (# 2), Chicago (# 4), Oriental (# 89), and Telenews (# 8), that were built primarily for the showing of motion pictures. The Telenews, built in 1939, is unusual as a small theater intended for newsreels, housed in a two-story Moderne-style "taxpayer" building. (Several of these small retail buildings replaced larger office buildings in the Loop during the Depression.) The district's other theaters are typical of the building type as it had developed earlier, by the 1920s. Theater entrances are prominent, richly embellished with ornament, and marked by well-lighted marquees overhanging sidewalks. Several also had brightly lighted vertical signs spelling out their names. Inside, lobbies and staircases provided an intricate sequence of circulation spaces, richly elaborated with ornament. These circulation spaces led to large theater auditoriums with thousands of seats arrayed on several levels, made practical through steel-frame construction. Proscenium arches, richly embellished with ornament, provided framing elements for stages devoted to both live productions and movies.

The hotel as a building type is important to the history of State and Wabash due to the prominence of the Palmer House (# 25). Carl Condit called the big urban hotel "the original microcity," commenting on the intricacy of circulation and internal spatial arrangements of large urban hotels built in the early part of the twentieth century.³ Hotels had evolved during the nineteenth century from small-scale buildings providing simple lodgings into much larger, more spatially complex arrangements of public and private spaces. By the 1920s, when the Palmer House was constructed, hotels of its type had become very large and elaborate urban complexes. Lower floors were crisscrossed by impressive public circulation spaces, including multistory lobbies, which provided access to a wide variety of dining and meeting rooms, ballrooms, and

³ Carl W. Condit, *Chicago, 1910-29: Building, Planning, and Urban Technology* (Chicago: University of Chicago Press, 1973), p. 151.

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retail shops. Above this base rose floor after floor of hotel rooms and suites, providing the latest conveniences for businessmen and other visitors.

BOUNDARY JUSTIFICATION

State Street and Wabash Avenue have been the primary shopping thoroughfares in Chicago's Loop since the 1870s. These two streets, and the cross-streets between them, contain the largest and most important concentration of historic buildings devoted to retail, professional- and personal-services, and wholesale luxury commerce in downtown Chicago. In addition, several theaters and one hotel--the Palmer House--are associated historically with this significant commercial area. The boundaries of the Loop Retail Historic District have been drawn to include those properties historically associated with this historic area that contribute to its historic visual character.

Historically, the Loop contained a wide variety of commercial building types, which accommodated many kinds of tenants and uses. Certain areas became known for concentrations of specific types of commercial buildings and uses. La Salle Street, with the headquarters of the Chicago Board of Trade at Jackson and La Salle, became the center of banking and agricultural trading. City and county government became associated with the block bounded by Washington, Randolph, La Salle and Clark, while the federal government built at Dearborn and Adams. Wholesale traders and manufacturers concentrated on the northern and western edges of the Loop, near the Chicago River. Prestige office buildings were built first along Dearborn and La Salle streets, then along Michigan Avenue.

Although retail, professional- and personal-services, and wholesale luxury commerce historically could be found in other parts of the Loop, the area centered on State Street and Wabash Avenue became the one most widely associated with these kinds of commercial uses. It contains by far the largest concentration of historic retail buildings, buildings housing jewelers, diamond merchants, and silversmiths, and office buildings marketed to doctors, dentists, and others providing professional services. In particular, department stores, the retail building type most closely associated with downtown shopping, were located along State and Wabash. Large specialty stores, including both those locally owned and those part of national chains, also clustered along the two streets.

The boundaries of the Loop Retail Historic District reflect this historic concentration of buildings dedicated to retail, wholesale luxury, and professional- and personal-services commerce. They

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also include other historic buildings, including hotels and theaters, historically closely associated with State Street and Wabash Avenue. The boundaries reflect the distinct changes in the visual and historic character of the area that have occurred through time, including the presence of noncontributing buildings and vacant / parking lots.

North and west of the district--north of Lake Street to the Chicago River and west along Dearborn and Clark--streetscapes are dominated by large-scale office, hotel and governmental buildings that mostly date from the 1950s through the 1990s, after the district's period of significance. The few buildings from the period of significance located north or west of the district are physically isolated from the district by large buildings, dating from after 1949, that would be noncontributing buildings due to age. In addition, the retail component of the few pre-1949 buildings along Dearborn and Clark historically is not a major part of their historic character, unlike buildings within the district.

The western boundary of the district excludes two vacant parcels on State Street itself: the block bounded by Randolph, State, Washington and Dearborn streets, commonly referred to as "Block 37;" and the northwest corner of State and Adams streets, originally occupied by one building, the Montgomery Ward Department Store. The buildings on Block 37--including, on State Street, the Stewart and Springer buildings and the Roosevelt Theater; and, on the remainder of the block, the Western Methodist Book Concern, Stop & Shop Warehouse, McCarthy, and Unity buildings, and the United Artists Theater--were demolished in 1991. The Montgomery Ward parcel originally was the location of the Fair Store, designed in 1890 by William Le Baron Jenney. The building was acquired in 1957 by Montgomery Ward, a mail-order concern then diversifying into department stores in major American downtown retail areas. In 1964, the existing store building was radically remodeled with new facades designed by Perkins and Will. The building was demolished in the mid-1980s.

The Harold Washington Library Center and adjacent Pritzker Park, completed in 1991, provide a natural boundary for the district on its southwest edge. These noncontributing resources, located on the west side of State south of Jackson, replaced small-scale commercial buildings historically different in type and use from most buildings elsewhere on State between Lake and Congress. The west side of State, south of Jackson, was a northern extension of the "Skid Row" area that existed south of Congress. Its small buildings contained inexpensive men's clothing stores, pawn shops, flophouses, and burlesque theaters. This portion of the west side of State never developed during the district's period of significance with the types of buildings that came to characterize

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the rest of State--department stores, professional office and tall shops buildings, and specialty stores built for prominent retailers.

South of the district, Congress Parkway, widened from its historic narrow width to its current function as the terminus for the Eisenhower Expressway, runs along the district's south boundary. Across Congress, a fast-food restaurant from ca. 1970 and vacant lots along State reinforce this boundary.

Running between Wabash and Michigan avenues, the district's eastern boundary reflects the character of Michigan Avenue's historic buildings and streetscape, which differ from that of State and Wabash. State and Wabash are streets composed of buildings of greatly varying ages, widths, and heights, associated through a common historic use of retail commerce. In contrast, Michigan Avenue is lined predominantly with office buildings constructed mainly between 1900 and 1930. The street's buildings, while of varying heights, create a streetscape of greater visual homogeneity than those of State and Wabash. Michigan Avenue buildings in general are taller and wider than those on State and Wabash. The visual character of the street as it evolved historically is more strongly linked to Grant Park to the east than to Wabash Avenue to the west. In addition, the historic character of use for Michigan Avenue buildings was as office buildings. Retail use in these buildings was incidental to the primary function of buildings on the street, unlike the majority of buildings on State and Wabash.

Loss of historic building fabric along the east side of Wabash south of Monroe reinforces this eastern boundary. South of Monroe, the east side of Wabash has vacant parcels and large-scale office buildings dating from the 1960s and early 1970s. Located between Monroe and Adams, the Mid-Continental Plaza is a large-scale, metal-and-glass office skyscraper completed in 1972, after the district's period of significance. Between Adams and Jackson, a small glass-enclosed dining pavilion, built in 1997 as part of Symphony Center, and a surface parking lot fronting Wabash. Between Jackson and Van Buren is the CNA Building complex, designed and built in two stages between 1962 and 1972. The historic buildings that previously occupied these blocks mostly were typical post-Fire loft buildings, four- to six-stories in height, built of brick and stone, and designed in popular styles such as Italianate and Renaissance.

One pre-1949 building facing Wabash remains on these three blocks. This building, the Lyon and Healy Building (# 65) at Wabash and Jackson, is included within the district due to its architectural character, which is in keeping with other historic buildings within the district, and

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its historic ownership and use by a musical instruments manufacturer, which is consistent with the historic use and character of several other buildings on Wabash.

The Loop Retail Historic District is an important, significant concentration of buildings united historically as the focus of downtown Chicago retail, professional- and personal-services, and wholesale luxury commerce. It strongly conveys a visual sense of the overall historic character that was present during the area's heyday. The majority of buildings that historically made up this downtown commercial area remain, with approximately 75% of the street frontage along State and Wabash, between Lake and Congress, occupied by buildings constructed before 1949. Within the district itself, almost 80% of buildings contribute to the historic character of the district.

Demolition of historic buildings has created places along both State and Wabash where historic buildings on one side of the street face non-historic buildings or vacant parcels on the other side. This loss of historic buildings from the overall streetscape is unfortunate. However, the fact that so-called "one-sided streetscapes" make up a portion of the Loop Retail Historic District does not lessen the district's significance as a coherent ensemble of buildings important to Chicago commercial history.

National Register Bulletin 15, *How to Apply the National Register Criteria for Evaluation*, discusses a historic district as being "a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development."⁴ In this and other National Register publications, an exact formula for the physical arrangement of contributing buildings within a historic district is avoided in favor of a case-by-case evaluation that takes into account a district's historic building fabric and the specific ways that fabric expresses the district's historic character.

The Loop Retail Historic District clearly expresses the visual character and the themes of commerce historically associated with the area. It contains the great majority of those buildings associated with the district's history as the center of retail, professional- and personal-services, and wholesale luxury commerce in downtown Chicago. It retains all but a handful of the

⁴ U.S. Department of the Interior, National Park Service, Interagency Resources Division. *How to Apply the National Register Criteria for Evaluation* (Washington, D.C.: U. S. Department of the Interior, 1990, rev. 1991), p. 5.

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buildings that contributed most significantly to this history. All major building types of significance to the district are represented by important examples. The core of the district contains both sides of State Street and Wabash Avenue. The historic visual character that has impressed both Chicagoans and visitors through the years--the mix of large-scale department stores and skyscrapers, low-scale loft and specialty store buildings, theaters, and the Palmer House--remains. The boundaries of the Loop Retail Historic District reflect careful consideration of the district's historic building fabric and visual character in the context of this rich history.

PHYSICAL INTEGRITY OF DISTRICT

The physical integrity of the Loop Retail Historic District is very good. A large percentage, almost 80%, of the buildings and structures within the district are contributing resources to the district. The district possesses a significant concentration of buildings linked historically through their physical development as Chicago's main retail and professional office area. These buildings add to the historic associations and architectural qualities of the district because they were present during the district's period of significance (1872-1949), relate to the district's documented historic significance, and possess historic integrity.

The Loop Retail Historic District fits the general description of a historic district found in National Register Bulletin 15, *How to Apply the National Register Criteria for Evaluation*. The bulletin notes that a district

derives its importance from being a unified entity, even though it is often composed of a wide variety of resources. The identity of a district results from the interrelationship of its resources, which can convey a visual sense of the overall historic environment or be an arrangement of historically or functionally related properties.⁵

The vast majority of the buildings within the district convey their historic character through the retention of their historic form and details. In addition, the buildings within the district retain the physical relationships with surrounding buildings that historically characterized the area.

The district includes buildings of exceptional importance to the history of American commercial architecture, such as the Second Leiter Building (# 44), Reliance Building (# 10), Carson, Pirie, Scott and Company Department Store (# 17), and the Marshall Field and Company Department

⁵ Ibid.

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Store (# 9, 95). These monuments of modern American architecture are part of larger streetscapes of commercial buildings that retain the critical mass of physical integrity necessary to understand both the general retail commercial history of the area and the role of the individual buildings within that history.

Of department stores, the building type most often associated with State and Wabash by Chicagoans, all but one remain. The grouping of Second Leiter (# 44), Carson (# 17), Mandel Brothers (# 15, 64), Marshall Field (# 9, 95), Boston Store (# 14), and Rothschild (# 43) along State and Wabash provides an observer with an exceptional visual experience. Collectively, these department stores demonstrate, through their historic form and details, the physical characteristics of this building type that was so significant to Chicago.

Other building types are equally well represented. The collection of office buildings within the district is very fine, ranging from the exceptional Reliance Building (# 10), an icon of early modern American architecture, to the Art Deco splendor of the Pittsfield Building (# 59). The district retains the largest and finest collection of post-Fire loft buildings in Chicago, with the Page Brothers Building (# 3), the Haskell-Barker-Atwater group (# 68-70), the Bowen Building (# 94) and others providing a rare glimpse of Chicago as it emerged in the last years of the nineteenth century to become America's "Second City." The assortment of specialty store buildings from the twentieth century is interesting and varied, from the streamlined Classicism of the first Woolworth Building (# 12) to the sleek modern lines of Edison Brothers Shoes (# 30). Although relatively few in the context of the district, the Palmer House hotel (# 25) and theaters such as the Chicago (# 4) and Oriental (# 89) are extremely fine and interesting examples of building types important to the historical development of downtown Chicago.

The general condition of the district's buildings is good to excellent. Most buildings retain their overall form and massing, their general relationship of storefronts to upper-floor windows, and their historic materials and architectural style. Some physical changes have occurred to many buildings, most commonly in terms of storefronts, upper windows, and cornices.

Storefronts commonly are changed by building owners during the life of a commercial building. The storefronts of some buildings retain their original storefront openings and sash. Others have been remodeled with newer window sash in original openings. Others have had more wide-ranging remodelings, including new storefront openings clad with granite or metal. Because the period of the 1930s and 1940s was a period of active storefront remodeling, some

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existing storefronts, while no longer possessing original window sash and/or openings, may have been remodeled during the district's period of significance, and therefore these changes contribute to the historic character of the district. Documentation for these changes through building permits and other records is often spotty, making exact identification of alteration dates difficult.

Upper-floor windows also are a building feature that has been altered in several buildings within the district. The oldest buildings within the district--those loft buildings dating from the post-Fire period--are those most likely to have had original window sash replaced. As with storefronts, some upper-floor window remodelings may date from the district's period of significance and therefore contribute to the historic character of the district.

Some buildings within the district also have had cornices removed. Building permit records indicate that several of these removals occurred before 1949 and have become part of the historic character of the district. (When known, dates of existing storefront alterations, upper-floor window changes, and cornice removals have been noted in the "Checklist of Buildings & Structures," below.)

In his 1996 guidebook to Chicago architecture, *Chicago in and around the Loop: Walking Tours of Architecture and History*, Gerald R. Wolfe noted, "[The original builders] have left behind on State Street a rich architectural heritage in the form of huge and sprawling buildings, once used for other purposes, but still highly visible and in many cases, very ornate, and in an excellent state of preservation."⁶ Although he writes specifically about State Street, his words are equally true for Wabash Avenue and the cross-streets between them. Most buildings in the Loop Retail Historic District possess excellent or good integrity and retain a great deal of their exterior form, materials, and architectural style.

CHECKLIST OF BUILDINGS AND STRUCTURES

The Loop Retail Historic District contains the largest collection of important retail and professional office buildings in Chicago. The city's largest group of post-Fire commercial buildings are located within the district. Many buildings in the district are exceptional examples of the Chicago style, an architectural style of great significance to the history of American

⁶ Gerald R. Wolfe, *Chicago In and Around the Loop: Walking Tours of Architecture and History* (New York: McGraw-Hill, 1996), p. 77.

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architecture. The district contains six department store buildings, the building type for which State Street historically was famous.

Many buildings within the district have been individually recognized for their architectural and historical significance. Eight of these buildings are individually listed on the National Register of Historic Places--the Page Brothers Building (# 3), Jewelers Building (# 67), Ayer Building (# 80), Chicago Building (# 16), A. M. Rothschild Department Store (# 43), Chicago Theater (# 4), New Masonic Building and Oriental Theater (# 89), and Singer Building (# 108). Five are National Historic Landmarks--the Second Leiter Building (# 44), Reliance Building (# 10), Marshall Field & Company Department Store and Annex (# 9, # 95), and Carson, Pirie, Scott & Company Department Store (# 17). Ten buildings are individually designated Chicago Landmarks--the Page Brothers Building (# 3), Haskell, Barker & Atwater Buildings (# 68-70), Jewelers Building (# 67), Chicago Building (# 16), Chicago Theater (# 4), the Second Leiter Building (# 44), Reliance Building (# 10), and Carson, Pirie, Scott & Company Department Store (# 17).

In addition, approximately 52% of the buildings within the district were color coded "orange" or "red"--the two categories of highest significance--by the Chicago Historic Resources Survey (CHRS). A project of the Commission on Chicago Landmarks and the Chicago Department of Planning and Development, funded in part with National Park Service grants administered by the Illinois Historic Preservation Agency, the CHRS documented historic resources within the City of Chicago. Buildings, structures, and objects within the city were given color-codes based on survey criteria of age, degree of external physical integrity, and level of possible significance. The two most significant color-codes, those given pre-1940 historic resources with individual significance, were "red" and "orange." Those resources with recognized significance to the City of Chicago as a whole, the State of Illinois, or the United States, were color-coded "red." Those resources possessing at least significance to their immediate neighborhood were color-coded "orange".

The following checklist contains specific information about all buildings and structures within the Loop Retail Historic District. They are arranged by street address, north to south along both State and Wabash, then east to west on those cross streets that have buildings primarily fronting them (Randolph, Washington, Madison, Monroe, Adams, and Jackson). Building entries are arranged as follows:

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<p>Address (map number)</p> <p>Original name (current name or major tenant, if different from original name)</p> <p><i>Date of original construction; architect</i></p> <p><i>Date of major additions or alterations; architect</i></p> <p><i>Building type / overall architectural style</i></p> <p><i>Chicago Landmark?</i></p> <p><i>Illinois Register?</i></p> <p><i>National Register or National Historic Landmark?</i></p> <p><i>"Red" or "orange" color-code in Chicago Historic Resources Survey?</i></p> <p>Brief physical description</p> <p>Brief history of ownership and major tenants</p> <p>Major exterior alterations</p>	<p>Contributing / noncontributing status</p>
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<p>201 - 219 North State Street / 2 - 6 East Lake Street (# 1)</p> <p>Tuttle Building (6 East Lake Building)</p>	<p>Contributing</p>
--	----------------------------

1872; John Mills Van Osdel
1913; H. B. Wheelock (reconstruction, new facades)
Loft building / Chicago

Originally built by Frederick Tuttle, the Tuttle building was a five-story loft building with a cast-iron facade similar to that on the Page Brothers Building across Lake Street. Its present appearance dates largely from 1913, when it was remodeled in a variation of the Chicago style, with red brick walls, white brick trim, and Chicago-style windows.

During the first fifty years of its existence, the Tuttle Building was on the southern edge of the South Water Street wholesale market area, and its tenants were wholesale grocers, cutlery dealers, and other firms wanting proximity to the market. After the completion of Wacker Drive in 1926, the building's orientation shifted more to the retail atmosphere generated by State and Wabash, and the building's wholesalers were replaced by restaurants, florists, shoe shops, and clothing stores.

Major exterior alterations after the 1913 refronting include storefronts remodeled ca. 1950s - 1960s, and the removal of the cornice. Upper-floor windows were replaced ca. 1980 with similar Chicago-style windows, executed in metal. Despite alterations, however, the building retains its overall historic form and important architectural features and conveys its historic character.

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**174 - 186 North State Street / 1 - 19 West Lake Street (# 2)
State-Lake Building (WLS-TV)**

Contributing

*1917; C. W. and G. L. Rapp, with Lieberman & Hein as engineers
1984; Skidmore Owings & Merrill (building renovation)
Theater-office building / Classical Revival
CHRS - "orange"*

The State-Lake Building is a 12-story steel-frame theater-office building, clad with white glazed terra cotta, designed in the Classical Revival style. The first two floors of the building are dominated by large plate-glass windows set in classically-detailed metal frames. Although the original theater marquee no longer exists, the flattened arched entrance of the theater remains. Separated from the building's base by a projecting cornice, the building's upper facades reflect the underlying steel-frame structure. Windows, each with one-over-one, double-hung sash, are grouped in pairs. Walls are not differentiated into projecting piers and recessed spandrels, but are articulated as thin "skins" of terra cotta, lightly embellished with a profusion of low-relief classical ornament, including pilasters, swags, and garlands interlaced with musical instruments. The top floor is articulated separately, set between a secondary cornice and the building's primary, more visually dominant cornice.

Throughout its history, the State-Lake Building held a combination of retail and office tenants. Ground-floor tenants during the 1920s, 1930s, and 1940s included stores selling jewelry, men's shirts, phonographs, hats, and band instruments. The prominent State-Lake corner, next to the Union Loop elevated station, was occupied by drug stores. The Lake-State Bank occupied the building's second floor during the 1920s. An assortment of theatrical agents, beauty shops, manufacturers agents, tailors, furriers, masseurs, dentists and other entrepreneurs rented upper-floor offices. One of these tenants was the building's architects, Rapp and Rapp, who were the most prominent movie theater architects in Chicago during the 1920s, designing more than a dozen movie palaces in downtown Chicago and outlying commercial locations.

The theater marquee and sign have been removed and the building's interior remodeled to house the American Broadcasting Company television affiliate station in Chicago. Despite these alterations, however, the building retains its overall historic form and important architectural features and conveys its historic character.

**177 - 191 North State Street / 1 - 3 East Lake Street (# 3)
Page Brothers Building**

Contributing

*1872; John Mills Van Osdel
1902; Hill & Woltersdorf (State Street facade)*

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1986; Daniel P. Coffey and Assocs. (restoration and penthouse addition)

Loft building / Italianate

Chicago Landmark - designated 1/28/83

National Register - listed 6/5/75

CHRS - "red"

The Page Brothers Building is a six-story + penthouse loft building, clad with cast-iron on its Lake Street elevation and light brown brick on State Street. The building originally faced Lake, and this facade is cast-iron, noteworthy as being one of only two nineteenth-century cast-iron facades known to exist in Chicago. With its round arches framed by engaged columns, the Lake facade is Italianate in style. Large double-hung windows are set evenly across each floor, separated by narrow columns and piers of cast iron. This basic configuration is repeated on each floor, creating a layered appearance. The brown-brick elevation on State Street, added in 1902 to provide a more finished face to what had become the more important retail street, is Chicago in style. Upper floors have paired, double-hung windows recessed between plain vertical piers rising to a projecting cornice. Spandrels beneath and above windows are recessed.

Built by real-estate developer and investor Stiles Burton immediately after the Chicago Fire of 1871, the building was leased to Page Brothers and Company, a leather goods firm. After its 1902 renovation, the building was renamed the Loop End Building. In 1922, its ground-floor tenants were an outlet of the United Cigar Stores Company and the Virginia Golden Brown Waffle Shop.

In 1986, the building's storefronts and upper-floor facades were restored and a setback penthouse, not readily visible from street level, was added. Despite the addition of this penthouse, the building retains its overall historic form, details, and character.

175 North State Street / 5 - 23 East Lake Street (# 4)

Contributing

Chicago Theater

1920; C. W. and G. L. Rapp, with Lieberman & Hein as engineers

1986; Daniel P. Coffey & Assocs. (restoration)

Theater / French Classical

Chicago Landmark - designated 1/28/83

National Register - listed 6/6/79

CHRS - "red"

The Chicago Theater is an eight-story tan brick and cream terra cotta theater building. It has great significance as the grandest, most prominent movie theater remaining in downtown Chicago and as one of the finest, most characteristic remaining works of Rapp and Rapp.

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Chicago's preeminent movie theater architects of the 1920s. The main (State Street) facade is French Classical in style, based on a triumphal-arch motif, and is clad with exuberantly detailed pale yellow terra cotta. An overhanging marquee aglitter with lights separates the ground floor, with its glass-enclosed box office, placard boxes and entrance doors, from the upper facade, dominated by a multistory arched window. A large cornice level, defined by moldings and decorative panels and inset with windows, and a smaller attic story cross the facade above. A large vertical "Chicago" sign extends outward from the upper facade, visible for blocks to the south and north. The Lake Street facade is clad with tan brick and is restrained in appearance, with simple paneling and pilasters. The theater lobbies and auditorium are ornate examples of Baroque detailing.

The Chicago Theater was built by the Balaban & Katz Corporation as a movie theater, which it remained until the 1980s. It now is used for live theater, rather than movies, and is operated by the Walt Disney Company.

The building auditorium was refurbished in 1933 in preparation for the Century of Progress Exposition and was returned to this appearance during the 1986 restoration. The building retains its original marquee and an exact replica of the original "Chicago" sign, replaced due to extensive deterioration.

164 - 170 North State Street (# 5)**Contributing****Butler Building***1923; Christian A. Eckstorm**Professional office building / Commercial*

The Butler Building is a 16-story steel-frame professional office building, clad with pale yellow terra cotta. The building is designed in the Commercial style.

Built by the Butler Building Corporation for a cost of \$900,000, the Butler Building was touted in the *Chicago Central Business and Office Building Directory* as "catering to high-class tenants engaged in operating retail shops, studios, and professional offices."⁷ During the 1920s and 1930s, a large number of furriers were upper-floor tenants, along with dance orchestras and theatrical agents. Ground-floor tenants in the years following its construction were clothing stores, a restaurant, and Greyhound Bus Lines. The second floor also housed clothing and shoe retailers.

⁷ *Chicago Central Business and Office Building Directory, 1941-42* (Chicago: Winters Publishing Co., 1941), p. 61.

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Storefronts were remodeled during the 1960s, 1970s, and 1980s. Despite these alterations, the Butler Building retains its historic form and overall character.

**160 North State Street (# 6)
(State Pawn Shop)****Noncontributing**

1872

Loft building / Italianate

The building at 160 North State Street was originally a five-story, sandstone-clad loft building. In 1928, the building housed Photomaton photographers. The second-floor was remodeled ca. 1900 by the insertion of a steel beam and the creation of one large window. The storefront was remodeled ca. 1960s. The top two floors were removed in 1983, while the only remnant of the third floor remains its boarded-up front facade.

**156 North State Street (# 7)
(Roberto's)****Contributing**

1872

*ca. 1900 (first two floors remodeled)**Loft building / Italianate*

156 North State Street is a five-story brick-clad loft building. It is a rare example on State of the commercial buildings that were built following the Chicago Fire of 1871. The original style of the building, still seen in the upper three floors, is Italianate. The first two floors were remodeled ca. 1900 with a gray Bedford limestone surround in the Classical Revival style.

In 1928, the building contained the Swarts Brothers jewelry store.

Besides the ca. 1900 remodeling, storefront alterations and a large sign obscuring the second floor were put in place ca. 1960s - 1970s. Despite alterations, however, the building retains its overall historic form and important architectural features and conveys its historic character.

**151 - 167 North State Street / 2 - 12 East Randolph Street (# 8)
Telenews Theater (Walgreen Drugs)****Contributing**

1939; Shaw, Naess and Murphy

Theater-store building / Moderne

The Telenews Theater is two stories in height, built as a "taxpayer" commercial structure to replace the Masonic Temple building.

An original tenant was the Telenews Theater, specializing in the screening of newsreels. In later years, it was known as the Loop Theater, a second-run feature film venue. The retail space

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at the corner of State and Randolph has been occupied by Walgreen Drugs since the building's opening.

Storefronts were remodeled ca. 1970s. A pebbled-surface cladding was applied to the upper-floor walls ca. 1994, leaving the original stone window surrounds. Despite alterations, however, the building retains its overall historic form and important architectural features and conveys its original historic character.

**101 - 139 North State Street / 1 - 37 West Randolph Street /
2 - 24 West Washington Street / 112 - 138 North Wabash Street (# 9)** **Contributing**

Marshall Field and Company Department Store

Built in stages between 1902 and 1914; D. H. Burnham and Company

- 1902; Southeast corner, State & Randolph
- 1906; Middle section, Wabash
- 1907; Northeast corner, State & Washington
- 1914; Southwest corner, Wabash & Randolph

1947 (Removal of cornice)

1992; HTI/Space Design International (Interior renovation)

Department store / Chicago

National Historic Landmark - listed 6/2/78

CHRS - "red"

The Marshall Field and Company Department Store is a visually dominant building complex within the Loop Retail Historic District, covering an entire city block bounded by State, Wabash, Randolph and Washington. Listed as a National Historic Landmark, it is very important due to its associations with Marshall Field and Company, one of the oldest and most prominent department stores in Chicago, which has occupied buildings on this block since 1868.

The oldest section of the Marshall Field and Company Department Store complex, the original Marshall Field Annex, was built in 1892 in a style (Italian Renaissance) that is a distinct visual contrast with the remainder of the complex, and is discussed separately (see entry # 95 in "Checklist of Buildings and Structures").

The rest of the department store complex, although built in several stages between 1902 and 1914, reflects a coherent design vision. These sections were designed by D. H. Burnham and Company in the Chicago style, with Classical Revival-style details. Clad with gray granite, these sections were built in stages to allow store operations to remain in operation as the store rebuilt and expanded. The first two floors form a visual unit of large plate-glass storefronts and

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windows, framed by stone piers. Two large bronze clocks with intricate foliate ornament embellish the State-Randolph and State-Washington corners. The central entrance on State is defined by two-story columns supporting a projecting section of the secondary cornice separating the second and third floors. Wide stone piers frame each corner of the building, rising up through the facade to the building's roofline. On upper floors, Chicago-style windows form a regular grid, recessed between slightly projecting stone piers. A secondary cornice separates the top two floors, lighted by similar windows.

Marshall Field and Company was one of D. H. Burnham and Company's most important works, not the least for the department store commissions that followed in its wake. The Burnham firm went on to design important department stores in London (Selfridge's), New York (Gimbel's), Philadelphia (Wanamaker's), Cleveland (the May Company), and Boston (Filene's).

Marshall Field and Company contains some of the most significant interiors found on State Street. The first-floor sales areas are supported with columns with elaborate Corinthian capitals. A historic staircase, detailed in Classical cast iron, rises from the first to second floors in the southwest section of the store. Several marble water fountains remain on the first floor as well. In addition, two atriums on the State Street side of the complex are noteworthy for their scale and detailing. The northernmost atrium rises through the height of the building, has open balconies with wood and iron railings, and is topped by a glass skylight. The southernmost one, although smaller in scale, has a handsome ceiling decorated with geometric mosaics in blue, gold and cream. On the seventh floor, the Walnut Room restaurant is a handsome multistory space paneled in wood.

The cornice on the 1902 - 1914 sections was removed in 1947. Metal canopies over Washington and Randolph entrances were installed ca. 1950s. A new atrium with escalators was installed in the space above interior loading docks in 1992.

32 - 36 North State Street (# 10)**Contributing****Reliance Building**

1890; Burnham and Root, with John Wellborn Root as design partner (foundations and base)

1895; D. H. Burnham and Company, with Charles Atwood as design partner (10-story top addition)

1996; McCluer (exterior terra cotta renovation and cornice replacement)

Professional office building / Chicago

Chicago Landmark - designated 7/11/75

Illinois Register - listed 4/8/80

National Historic Landmark - listed 10/15/70

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CHRS - "red"

The Reliance Building is a 15-story steel-frame office building, clad in cream-glazed terra cotta. Internationally famous as an outstanding example of the Chicago style, the building is a marvel of "cellular" construction, with a taut-looking terra-cotta "skin" stretched across steel "bones." The first floor currently is clad with a simple modern curtain wall, awaiting final restoration. Upper floors are defined by projecting three-sided bays interspersed with flat bays. A combination of fixed and double-hung sash fills these bays, leaving only narrow spandrels and piers covered by terra cotta, lightly modeled with Gothic ornament. A flat projecting cornice punctuates the building's roofline.

As an early example of curtain-wall construction, combining large Chicago-style windows and minimal amounts of architectural terra cotta, the Reliance has a sense of transparency and weightlessness that was revolutionary for its time. The building's significance has been recognized by architectural historians and critics during the last century, including Carl Condit and Siegfried Gideon, and it was listed as a National Historic Landmark for its contribution to American architecture.

The Reliance was built in stages due to the existing leases held by tenants in the former First National Bank building, which occupied the site. Ground floor leases expired in May 1890, while upper floor leases ran until May 1894. These upper floors, supported by jackscrews and filled with tenants, were left in place while the ground floor was demolished. Foundations for the new highrise building were constructed at this time, along with a basement, ground floor and mezzanine. Upon the expiration of upper floor leases in 1894, the remainder of the old building was demolished, and the rest of the Reliance were constructed. Due to the death of design partner John Wellborn Root in the interim, Charles Atwood completed the design.

The Reliance Building originally housed the Carson, Pirie, Scott & Company Department Store on its ground floor. During the building's early years, the building was popular with medical professionals, and the *Chicago Central Business and Office Directory* stated that the building was popular with "ethical physicians and dentists."⁸ During the 1920s, Hillman's occupied the first-floor retail space, while the Kermans ladies ready to wear shop and the Charals Fur Company were on the second and third floors respectively. By 1930, doctors had begun to leave the renamed Thirty-Two North State Building, replaced by artists, jewelers, beauticians, and small specialty retailers such as the Degan Bead Shop. In 1941, the ground floor was

⁸ *Chicago Central Business and Office Building Directory, 1923* (Chicago: Winters Publishing Co., 1923), p. 227.

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occupied by the Loftis Jewelry Company, while masseurs, chiropractors, and astrologers enlivened the tenant mix on upper floors.

The building's exterior was partially restored in 1996 with the rehabilitation of the building's terra-cotta cladding and the reconstruction of its cornice. The first floor storefronts were reclad with a simple metal-and-glass curtain wall as an interim stage prior to final restoration.

27 - 33 North State Street (# 11)

Noncontributing

Old Navy Store

under construction 1998

Specialty store building

When completed, the Old Navy Store building will be a three-story specialty store building.

20 - 30 North State Street / 9 - 21 West Washington Street (# 12)

Contributing

Woolworth Building (Champs Sports; Arrowsmith Shoes)

1928; Walter W. Ahlschlager

Specialty store building / Classical Revival

The Woolworth Building is a gray Bedford limestone-clad specialty store building that wraps around the adjacent Reliance Building. Its main (State Street) facade is ten stories in height for the southern five structural bays. The remainder of the building, including the Washington facade, is four stories in height. The building is designed in a streamlined Classical Revival style, with Classical detailing restricted to a secondary cornice between the first and second floors, upper-floor window details, and a rooftop parapet. The entrance to the building's upper floors, located at 9 West Washington, has Classical-detailed bronze panels flanking the entrance doors and a vestibule handsomely clad with tan marble.

One of the nation's most prominent variety store chains, Woolworth occupied the building from its construction until late 1997, when the parent company closed its Chicago stores. Its main tenants today are Champs Sports and Arrowsmith Shoes.

The storefronts on both State and Washington were reclad with polished gray granite ca. 1950s. In its overall form and detailing, the Woolworth Building retains its historic character.

17 - 25 North State Street / 16 - 22 North Wabash Avenue (# 13)

Contributing

Charles A. Stevens & Bro. Building (Lerners New York)

1911; D. H. Burnham and Company

Tall shops building / Classical Revival

CHRS - "orange"

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The Stevens Building is a 18-story steel-frame tall shops building, clad with white terra cotta. It was designed in the Classical Revival style. With its tall, narrow profile, the building is an unusual midblock building for State Street, where most midblock buildings are much smaller in scale. A two-story base of large storefronts and windows is accented with granite. Upper floors are arranged with pairs of double-hung windows, set between projecting narrow piers clad with terra cotta, creating a decided vertical emphasis to the already tall, narrow building. The rooftop is defined by a simple classical cornice and by round-arched decorative panels that provide a visual culmination to the vertical columns of windows below.

Built for a cost of almost \$2,000,000, the building originally housed the Charles A. Stevens & Bro. women's clothing store on the first seven floors and other retail and office tenants on the upper 11 floors. These upper-floor tenants were dressmakers, milliners, perfume shops, lingerie merchants, furriers, beauticians, and others catering to the fashion and beauty needs of women. Lerner's New York now occupies the State Street frontage.

A new store front on State Street dates from ca. 1970. The interior lobbies were remodeled ca. 1960. Despite these alterations, the Woolworth Building retains its overall historic form and important architectural features and conveys its historic character.

2 - 16 North State Street /
2 -38 West Madison Street / 1 - 17 North Dearborn Street (# 14)
Boston Store (State-Madison Building)**Contributing**

Built in stages between 1905 and 1917; Holabird and Roche
1944 (cornice removed)
1948 (interior remodeling)
Department store / Chicago
CHRS - "orange"

The Boston Store is a 17-story steel-frame department store building, clad with white terra cotta. The building was designed in the Chicago style with Classical Revival details and occupies the southern half of the block bounded by State, Dearborn, Washington and Madison. The first two floors form a visual unit of large ground-floor storefronts and second floor windows. The "shaft" of the building is cellular in its overall regularity, with a grid of piers and spandrels surrounding large Chicago-style windows. The top five floors are treated as a unit, with single double-hung windows set with recessed spandrels between engaged classical columns. An attic story has decorative panels set between windows.

The building was commissioned by Mollie Newbury Netcher, widow of the Boston Store founder, Charles Netcher, and trustee of his estate. The Boston Store was a moderate-price

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department store, famous for the breadth of goods and services that it provided, including a branch of the Chicago Public Library. The department store occupied the building until its closing in 1948. It now houses a variety of retail and office tenants, including Walgreen Drugs on the State-Madison corner.

The building's cornice was removed in 1944. After the closing of the Boston Store in 1948, the building was renamed the State-Madison Building and remodeled to house multiple retail and office tenants. The first two floors on State Street were remodeled ca. 1950s-60s. Despite these alterations, the Boston Store retains its overall historic form and important architectural features and conveys its historic character.

1 - 15 North State Street / 2 - 14 East Madison Street (# 15) Contributing
Mandel Brothers Department Store (T. J. Maxx; Filene's Basement)
1910; Holabird and Roche
1948 (interior renovation)
Department store / Chicago
CHRS - "orange"

Located on the northeast corner of State and Madison, the Mandel Brothers Department Store building is a 15-story steel-frame department store building, clad with white terra cotta. Designed by Holabird and Roche, the same architects that designed the Boston Store, Mandel Brothers complements its neighbor across State through its tripartite facade organization and its use of the Chicago style, detailed with Classical Revival ornament. The two-story base is defined by classical pilasters and large store windows. Upper floors are arranged in a regular grid of Chicago-style windows. The rooftop is ornamented with two-story-high round-arched windows, separated by classical pilasters.

Mandel Brothers owned and occupied the building until 1960, when it was purchased by Wieboldt's Stores, Inc, a chain of department stores located in Chicago neighborhood commercial centers. In the early 1990s, Wieboldt's closed and the building was subdivided for multiple retail and office tenants.

The building's interior received a large rebuilding program in 1948 as part of a general campaign of rehabilitation and new construction undertaken by downtown Chicago merchants during the immediate post-World War II years. During this refurbishment, whole floors were reconstructed, redecorated and relighted, and air conditioners and escalators were added. Storefronts were restored to their original appearance in the early 1990s, after a modernization in 1978. Upper windows have tripartite, fixed-pane sash, and the cornice has been removed.

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Despite these alterations, Mandel Brothers retains its overall historic form and important architectural features and conveys its original historic character.

1 - 11 West Madison Street / 2 - 4 South State Street (# 16) Contributing
Chicago Savings Bank Building (Chicago Building)

1905; Holabird and Roche

1997; (renovated as student housing for The School of The Art Institute of Chicago)

Professional office building / Chicago

Chicago Landmark - designated 3/26/96

Illinois Register - listed 6/3/81

National Register - listed 9/5/75

CHRS - "red"

The Chicago Building is a 15-story steel-frame, professional office building, clad with brown brick and terra cotta. It is prominently placed and can be seen for quite a distance from the north along State. The building's exterior elevations clearly show the underlying skeleton frame, with structural bays filled with large windows, edged with dark brick. The first two floors provide a base of large plate glass windows and a prominent building entrance on Madison, framed with a rectangular surround edged with classical moldings. Upper floors are a "cellular" grid of alternating flat and three-sided bays. Windows are Chicago-style in their tripartite configuration. A projecting cornice extends from the building's roofline.

The Chicago Building has been long recognized as one of the most important surviving office buildings in Chicago designed in the Chicago style. The Chicago Landmark designation report for the building cited its excellent proportions and physical integrity as contributing to its significance.

The Chicago Savings Bank originally owned the building and had its offices on the second floor through the 1920s. During these early years, upper-floor tenants were mainly doctors and dentists. Buck & Raynor's Drugs, one of the largest drugstore chains in Chicago during the early twentieth century, occupied the corner storefront during the 1910s and 1920s. Other storefronts during those years were occupied by Arthur Feilchenfeld hats, Roberts & Company jewelers, and the United Cigar Company. During the 1930s and 1940s, Liggett's Drugs occupied the busy State-Madison corner previously occupied by Buck & Rayner's, and the Jeffrey Jewelry Company was in the Roberts & Company space. De Mets Candies and the Chicago Daily News occupied storefronts on Madison. By this time, the bank had vacated its second-floor offices, which were now occupied by the Remington Typewriter Company. The fourth floor housed the

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R. G. Uhlemann Fur Company. A number of medical professionals remained in the building, but a variety of tenants, including novelties dealers and jewelers, now rented upper-floor offices.

The building's storefronts were remodeled ca. 1995, while the upper-floor interiors were renovated as student residences in 1997. Despite these alterations, the Chicago Building retains its historic form and detailing and conveys its historic character.

1 - 31 South State Street / 1 - 19 South Madison Street (# 17) Contributing
Schlesinger & Mayer Department Store (Carson, Pirie, Scott & Co. Department Store)

Designed in stages between 1898 and 1961

- 1898; Louis H. Sullivan (easternmost three structural bays on Madison)
- 1903; Louis H. Sullivan (remaining three bays on Madison, northernmost seven bays on State, and corner rotunda)
- 1906; D. H. Burnham & Co. (next five bays on State)

1980; Office of John Vinci (restoration of facades and main entrance)

Department store / Chicago; Sullivanesque

Chicago Landmark - designated 11/5/70

National Historic Landmark - listed 4/17/70

CHRS - "red"

The Carson, Pirie, Scott and Company Department Store has been recognized repeatedly by architectural historians as one of the seminal buildings in the history of modern architecture. It combines a rational emphasis on "cellular" construction with a lush, *fin-de-siecle* emphasis on non-historical foliate ornament. With the exception of the nine-story section built in 1898, the department store is 12 stories in height and is built of steel-frame construction. Although built in sections, the building is a unified design in both overall form and details, reflecting the design esthetic of Louis H. Sullivan, who designed the first two sections.

The building curves at the State-Madison corner, providing a visual focus around which the State and Madison elevations "pivot." This curved corner contains the building's chief entrance, with a finely detailed entrance rotunda. Sullivan's use of this building feature reflects both the form of the previous building on the site, the Bowen Building, which had a similar curved corner, and the visual prominence of the corner, due to the shift in the street grid at Madison.

The first two floors of the entrance rotunda are clad with metal, finished to resemble bronze, and lushly detailed with low-relief, non-historical foliate ornament in Sullivan's personal style. Upper floors have a vertical emphasis of narrow, rounded vertical piers dividing single

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rectangular windows, all clad with light-colored terra cotta in sharp contrast to the dark-hued base.

The interior of the store retains some historic details. The entrance rotunda has fine wood detailing, including paneling and Sullivanesque-ornamented column capitals. It also has metal grates, detailed with Sullivanesque ornament, covering heating and air conditioning vents. The first-floor shopping area in both the Sullivan- and Burnham-designed sections have Sullivanesque-ornamented column capitals, executed in plaster. In addition, a staircase in the southwest corner of the Burnham section, leading to the basement, has Sullivanesque-detailed metal ornament in the railing.

This general division of dark base, covered with exuberant ornament, and lighter, more soberly detailed upper floors is carried through the State and Madison facades. Large plate-glass storefronts dominate the first two floors. Upper walls are cellular in their emphasis on the underlying structural frame, with piers and spandrels providing an even grid within which Chicago-style windows are placed. Geometric ornament edges the frames surrounding these recessed windows, emphasizing depth and shadows. Originally, a flat projecting cornice topped the building.

Schlesinger and Mayer commissioned Sullivan to build the 1898 and 1903 sections. However, the store only briefly occupied their new building before selling to another department store, Carson, Pirie, Scott and Company, in 1904. This store constructed the 1906 extension, which was executed by D. H. Burnham and Company in a manner sympathetic to Sullivan's original building. A 1961 extension by Holabird and Roche (# 21) is discussed as a noncontributing building to the district.

The building's cornice has been removed. Otherwise, the building retains its historic form and details and strongly conveys its historic character.

8 - 22 South State Street (# 18)**Noncontributing****Toys 'R Us***1994; Lucien LaGrange and Associates**Specialty store building*

This two-story retail building for a national toy store chain is clad with buff limestone.

26 - 28 South State Street (# 19)**Contributing****Kresge Building (vacant retail space)***1925; Harold Holmes**Specialty store building / Classical Revival*

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The Kresge Building is a seven-story limestone-clad specialty store building. The building's elevation is divided into two parts, a two-story storefront base clad with granite and a limestone-clad upper facade with evenly-spaced rectangular windows. Classical Revival ornament is used sparingly around windows.

The building originally was owned and occupied by the S. S. Kresge Company. After 1941, the Three Sisters ladies wear store occupied the building.

The first two floors were remodeled with polished red granite in 1941 for the Three Sisters store.

32-34 South State Street (# 20)
McCrorry Store (Rainbow Kids)
1928-29; Leischenko and Esser
Specialty store building / Art Deco

Contributing

The McCrorry Store building is a seven-story specialty store building, clad with cream-colored terra cotta. It was designed in the Art Deco style. A two-story base contains plate-glass storefront windows. Upper floors are arranged with regularly spaced windows. A central tier of tripartite windows with recessed spandrels is set between terra-cotta piers. Side tiers of paired windows and spandrels are treated similarly. A simple parapet, with a flattened central pediment, completes the composition. Windows are edged in gold terra cotta, while spandrels are dark gray and detailed with geometric ornament.

The McCrorry Store was a variety store, similar to Woolworth's. During the late 1930s and 1940s, the building was occupied by Maling Shoes and Grayson Dresses.

The first two floors were remodeled with polished gray granite, possibly in 1946, and with white tile, ca. 1970s.

33 - 37 South State Street (# 21)
Carson, Pirie, Scott & Co. Department Store
1961; Holabird and Root
1980; Office of John Vinci (restoration of facade)
Department store / Chicago; Sullivanesque
Chicago Landmark - designated 11/5/70
National Historic Landmark - listed 4/17/70
CHRS - "red"

Noncontributing

This 1961 addition to the internationally famous Carson, Pirie, Scott and Company Department Store replicates the overall form, pattern of windows, and ornamentation used by

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Louis Sullivan and D. H. Burnham and Company for earlier sections of the store. The storefront configuration, with Sullivanesque ornament forming a two-story frame, does not replicate earlier building patterns.

The building retains good physical integrity with the exception of the original storefront, which has been altered within the Sullivanesque-detailed surround. The building's noncontributing status is solely due to its age and not its design or physical integrity.

36 - 42 South State Street / 2 - 10 West Monroe Street (# 22) Contributing
North American Building (Evans Furs)*1912; Holabird and Roche**Tall shops building / Late Gothic Revival*

The North American Building is a 19-story steel-frame tall shops building, clad in cream-colored terra cotta and designed in the Late Gothic Revival style. Its overall facade configuration is a variation of the tripartite arrangement typical of skyscrapers of the period. A two-story base with large ground-floor windows is topped by a shaft of recessed windows and projecting piers and a rooftop originally ornamented with Gothic finials.

In the *Chicago Central Business and Office Directory* for 1922, the North American Building was touted as offering "a location of unequaled advantage to national leaders in important merchandising lines. Here various corporations maintain their western offices and showrooms with a permanent exhibit of their latest and best products."⁹ Besides a number of these manufacturers agents, the North American's upper floors were populated by tailors, photographers, milliners, stationary shops, luggage dealers, leather goods stores, perfumeries, jewelers, and many other small proprietors. The ground floor was occupied by the F. W. Woolworth Company, prior to the store's move to its own building north of Madison. The North American Restaurant was located in the basement.

Fur companies historically have been an important part of the tenant mix. In the 1930s, Kenneth J. Pedersen furriers, Katzman Brothers furs, and the L. Levitz Fur Manufacturing Company were three of the furriers occupying space in the building. By 1941, the current retail tenant, Evans Furs, had moved into the building, occupying the third, fourth, and fifth floors. Burt's Shoes, the York Shop for ladies apparel, and Katz milliners occupied ground-floor space.

The first three floors have been re clad with beige stone, trimmed with red granite, ca. 1950s. The gothic spires originally atop the roof parapet have been removed. The building lobby has

⁹ *Chicago Central Business and Office Directory, 1922* (Chicago: Winters Publishing Co., 1922), p. 191.

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been completely remodeled, ca. 1950s. Despite these alterations, the North American Building retains its overall form and most of its detailing and conveys its historic character.

39 - 41 South State Street / 2 - 6 East Monroe Boulevard (# 23) **Contributing**
Mentor Building (County Seat)
1906; Howard Van Doren Shaw
Professional office building / Chicago
CHRS - "orange"

The Mentor Building is a 17-story steel-frame professional office building, clad with brown brick and with gray limestone trim. It is designed in the Chicago style with Arts and Crafts details. It is the only skyscraper designed by Shaw, a noted designer of mansions in Chicago's well-to-do suburbs.

The building's elevation treatment is unusual, combining horizontal and vertical elements in a manner atypical of Chicago skyscraper construction. The building's main facades are divided into three parts. A four-story base of large storefront windows is topped by a midsection of smooth, brick-clad walls, pierced with double-hung windows grouped in horizontal bands within projecting terra-cotta surrounds. The top two floors have deeply recessed single windows set between squat-looking, terra cotta-clad, engaged columns. A deep, overhanging cornice remains atop the building.

In the early 1920s, first-floor retail space was filled with clothing and shoe stores while upper-floor tenants included a strong contingent of jewelers, tailors, furriers, hairdressers, chiropractors, and Christian Science practitioners. Throughout the 1930s and 1940s, the ground-floor tenant was Walgreen Drugs, while the second floor held Loeber's Corset Shop. A tea room occupied part of the 16th floor.

The first-floor storefront was remodeled ca. 1970s - 1980s. The second floor is covered with gray painted metal ca. 1970s. Despite these alterations, the Mentor conveys its historic character through its retention of its historic forms and detailing, including the preservation of its cornice.

100 - 108 South State Street (# 24) **Noncontributing**
Amalgamated Bank of Chicago
ca. 1970
Bank building / International Style

A five-story metal-and-glass bank building designed in the International Style.

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101 - 125 South State Street / **Contributing**
3 - 19 East Monroe Boulevard / 112 - 132 South Wabash Avenue (# 25)**Palmer House***1923; Holabird and Roche**Hotel / Classical Revival**CHRS - "orange"*

The Palmer House is a 25-story steel-frame hotel, clad on the lower six floors by gray Bedford limestone and on upper floors by red brick. A massive presence along both State and Wabash, it is designed in the Classical Revival style and is organized around a six-story base, clad in light-colored limestone, and upper floors of red brick. Storefronts along both State and Wabash are composed of large plate glass. The hotel's main entrance on Monroe has a wide band of glass doors and side lights, framed in gold-colored metal. Two subsidiary entrances on State and Wabash provide access to the hotel's ground-floor arcade. All three hotel entrances have bronze canopies, finely detailed with French Neoclassical ornament, that provide shelter from the weather for pedestrians.

Above the ground floor, the limestone-clad base is given architectural focus over the Monroe entrance with a grid of classical pilasters and pedimented niches, filled with urns, based on French Neoclassical architecture. The rest of the base is articulated with a regular composition of windows set within smooth limestone walls. Second-floor windows have tripartite configurations coupled with transoms. Third- and fourth-floor windows are set within recessed niches, while fifth-floor windows repeat, in somewhat smaller proportions, the window patterns of the second floor. Sixth-floor windows, separated from lower floors by a secondary cornice, are small with double-hung sash.

Upper floors are clad with brick and punctuated with individual, double-hung windows creating a grid generally without horizontal or vertical emphasis. The top two floors are articulated somewhat more emphatically, with single windows on both floors grouped in vertical units, surrounded by projecting limestone surrounds and topped with pediments.

The hotel has a number of important interior spaces. These include a retail arcade connecting State and Wabash, a ground-floor lobby facing Monroe, a second-floor lobby, the Empire Room (the hotel dining room) just off the second-floor lobby, and several meeting rooms and ballrooms, including the State and Crystal ballrooms and the Red Lacquer Room. The most impressive is the second-floor lobby, with walls clad with beige and green marble, light sconces finely cast in bronze, and an impressive ceiling ornamented with paintings and other decorations in a refined French Neoclassical style.

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In addition, the retail space formerly occupied by C. D. Peacock Jewelers, located on the southeast corner of State and Monroe, is a significant space, richly appointed with bronze and green *verde antico* marble. A bronze clock detailed with peacocks ornaments the corner of the hotel next to the Peacock store entrance on State, which has fine bronze doors also detailed with peacocks. A secondary entrance on Monroe has similar doors.

As an institution, the Palmer House has existed since 1868, when Potter Palmer opened the first Palmer House at State and Quincy. In 1871, a second Palmer House opened on the southeast corner of State and Monroe just weeks before the Chicago Fire destroyed it and other buildings in downtown Chicago. Palmer rebuilt the hotel on the same site. The current hotel was built in stages in order to accommodate continuing hotel functions.

The Palmer House has had a strong retail component since its opening in 1926. Both State and Wabash street frontages were largely devoted to retail. A "criss-cross" directory of 1928, listing tenants by street address, shows that the hotel's State Street storefronts contained a mix of fine men's and women's clothing and shoe stores, plus C. D. Peacock jewelers, one of the oldest retail establishments on State Street until its closing in the early 1990s. Central Camera was located in a Wabash storefront before its move to its current address at 230 South Wabash in the early 1930s. Other Wabash stores included a hat store, an outlet of Florsheim Shoes, rug and florist shops, and Mrs. Snyder's Candies.

Except for the C. D. Peacock storefront, which with its corner clock and trademark bronze peacock doors remains intact, all State Street retail storefronts have been altered in the years following World War II. The storefronts facing Wabash Avenue also have been altered, but within the original black-and-bronze-colored surrounds. Despite these alterations, the Palmer House retains its overall historic form and the vast majority of its historic detailing and conveys its historic character.

110 - 12 South State Street (# 26)

Noncontributing

Kitty Kelly Shoes (Burger King)

1873 (original loft building)

1937; Alfred S. Alschuler (new front and interior)

Specialty store building

This five-story store building was one of several 1870s-era buildings on State to be refronted in the period between the world wars. The 1937 terra cotta facade was executed in the Moderne style.

The building's noncontributing status is due to a ca. 1994 exterior remodeling, which applied a silver-metal false front over the 1937 facade.

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114 - 116 South State Street (# 27)

Contributing

Richman Brothers Building

1928-29; Mundie and Jensen

1948 (exterior remodeling)

Specialty store building / International Style

The Richman Brothers building is a six-story limestone-and-glass specialty store building, designed in the International Style.

During the 1930s and 40s, the Richman Brothers menswear store occupied the building.

Most of the building's front facade dates from a 1948 remodeling of the building, which created horizontal bands of deeply recessed windows on the upper floors. Only a small fragment of the original cream-colored terra cotta roof parapet survives from the 1928 facade. The storefronts were remodeled ca. 1960s. Despite non-historic changes, the Richman Brothers Building retains its overall historic form and conveys its historic character.

120 South State Street (# 28)

Contributing

Singer Building (Ferris Wheel Restaurant)

1925; Mundie and Jensen

Professional office building / Late Gothic Revival

National Register - listed 2/10/83

CHRS - "orange"

The Singer Building is a ten-story steel-frame professional office building, clad with cream-colored terra cotta on its front elevation and beige brick on its side elevations. The building is designed in the Late Gothic Revival style. The overall form of the building is tall and extremely narrow, with projecting piers flanking recessed windows accentuating this vertical profile. The rooftop is nicely detailed with Gothic terra cotta ornament, based on stone tracery precedents.

The building was built and occupied by the Singer Sewing Machine Company. A Singer Company showroom was maintained on the first floor until after 1948. During the early 1930s, the second-floor tenant was Gray Newart & Company dresses. Upper-floor tenants during the 1930s and 1940s included a beauty shop, the Quality Fur Shoppe, and the Stockholm Massage Institute.

The storefront was remodeled ca. 1950s. Despite changes, the Singer Building retains its overall historic form and conveys its historic character.

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127 - 129 South State Street (# 29)

Noncontributing

Waterman Building (Beef 'n Brandy Restaurant)

1920; Holabird and Roche

Specialty store building / Chicago

The Waterman Building is a seven-story steel-frame specialty store building, clad with terra cotta. It was designed in the Chicago style.

The L. E. Waterman Company of New York, a manufacturer of fountain pens, built the building and ran a retail shop on the first floor through the 1930s. In 1945, the Three Sisters ladies wear store occupied the building.

The storefront was remodeled ca. 1950s. The second through fourth floors are covered by white metal siding. Although the facade covering the fifth through seventh floors remains intact, the building is noncontributing due to the storefront alterations and white metal siding, which alter and obscure more than 50% of the original facade.

131 - 133 South State Street (# 30)

Contributing

Edison Brothers Shoes (Baker's Shoes)

1948; Holabird and Root (new front and interior remodeling on pre-1916 building)

Specialty store building / International Style

The Edison Shoes building is a three-story brick specialty store building designed in the International Style. The 1948 remodeling by Holabird & Root is at least the third undertaken by building owners. A building permit for the original building was not found, but alteration permits for new facades and interior alterations are available for 1916 and 1927, the latter remodeling also by Holabird and Root.

The existing building is a remarkably intact example of post-World War II design attitudes concerning retail storefront configurations. The first two floors are mostly glass storefronts and display windows, flanking a deeply recessed entrance. Detailing is spare, based on the use of large plate glass and simply profiled metal frames and mullions. Upper floors are clad with beige brick. Small rectangular windows are punched through these upper walls and are framed and grouped with continuous limestone surrounds.

Besides Edison Shoes, the store has been occupied by Chandler's Shoes and Baker's Shoes.

The building retains excellent integrity. Its first floor display windows and freestanding case remain remarkably untouched by later alterations.

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135 - 143 South State Street (# 31)

Noncontributing

Unicom Air-Conditioning Plant / Osco Drugs

1994; Eckenhoff Saunders Architects

Utility building

The Unicom Air-Conditioning Plant / Osco Drugs is a concrete-frame utility building, roughly equivalent to six stories in height, housing retail space on the first floor and ice-making equipment above. It provides air-conditioning for several neighboring buildings.

201 - 205 South State Street (# 32)

Noncontributing

Home Federal Savings and Loan Building (LaSalle Bank)

1961; Skidmore, Owings & Merrill

Office building / International Style

The Home Federal Savings and Loan building is a 15-story metal-and-glass office building, designed in the International Style.

202 - 204 South State Street (# 33)

Contributing

Buck & Rayner Building (Century Building)

1915; Holabird & Roche

Tall shops building / Commercial

CHRS - "orange"

The Buck & Rayner Building is a 16-story steel-frame tall shops building, clad with cream-colored terra cotta. The building has a strong vertical emphasis, with sharply molded, narrow piers separating recessed windows. The building is designed in the Commercial style with Late Gothic ornament.

The original building owner was the Buck & Rayner Drug Company, which operated a drug store in the corner storefront until the 1930s. Other ground-floor tenants included jewelry and men's clothing shops. The Century Trust and Savings Bank was housed on the second floor in the early 1920s, but the Parker Pen Corporation had taken the space by 1930. Constructed as a tall shops building, the building housed on its upper floors a variety of tenants, including doctors, dentists, optometrists, tailors, and a watchmaker.

The first two floors are detailed with a sparsely designed, gray granite facade added in 1951. At this time, the building's elevator lobby and second floor were remodeled as handsome International Style spaces for the Talman Savings and Loan Company. Despite these changes, the Buck & Rayner Building retains its overall historic form and details and conveys its historic character.

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206 - 212 South State Street (# 34)

Noncontributing

John R. Thompson Company Building (Foot Locker; Lady Foot Locker)

1920; Marshall & Fox

ca. 1995 (Facade remodeling)

Specialty store building

Built as a three-story specialty store building housing a Thompson Company cafeteria, the Thompson building has been substantially remodeled with a new stucco facade.

In 1936, the building housed the Benson & Rixon Co. clothing store. In 1946, a ladies wear store, a jeweler, and a neckwear shop occupied the storefronts.

211 - 229 South State Street (# 35)

Contributing

Woolworth Building (vacant)

1949; Shaw, Metz & Dolio

Specialty store building / Moderne

The Woolworth Building is a seven- and three-story specialty store building clad with gray Bedford limestone. It is designed in the Moderne style.

The previous buildings on the site were wrecked in 1948 in preparation for the new building, the construction of which began the following year. It is the second of two existing buildings on State Street originally built and occupied by this variety store chain.

The building retains excellent integrity. Its overall design, storefront configuration, use of materials, architectural style and craftsmanship are consistent with that of other contributing buildings in the district.

214 South State Street (# 36)

Noncontributing

(Roberto's)

date of construction not known

Loft building

Based on historic photographs, this building appears to have been originally a six-story Italianate-style loft building, probably constructed in the 1870s. At some point, the building was reduced to four stories. The upper floors are now clad with metal siding. ca. 1960s.

However, the storefront retains a distinctive storefront from a late 1930s or early 1940s renovation, including a recessed entrance and curved shop windows trimmed with black Carrera glass and silver metal.

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220 South State Street (# 37)**Contributing****Consumers Building (1 North Quincy Court Building)***1913; Mundie and Jensen**Professional office building / Commercial*

The Consumers Building is a 21-story steel-frame professional office building, clad with white terra cotta. It was designed in the Commercial style with Classical Revival details. The building's overall exterior form is tripartite in design, with a one-story base of large shopfront windows, upper floors containing pairs of recessed windows between projecting piers, and a simple rooftop cornice. The building lobby is largely intact and is handsomely finished with off-white marble walls and ceiling, bronze wall sconces and a bronze tenants directory.

The building's first-floor tenants during the 1920s, 1930s, and 1940s were jewelers, mens and womens clothing stores, and cigar shops. Upper floors contained a wide variety of tenants, including jewelers, a typewriter shop, various manufacturers agents, furriers, tailors, carpet retailers, barbers, and other small entrepreneurs. Also in the building were nonprofit organizations, including the Zionist Organization of Chicago and the College of Jewish Studies, and several insurance companies.

The storefronts were remodeled ca. 1950s - 1960s. Despite these changes, the Consumers Building retains its historic form and detailing and conveys its historic character.

230 South State Street (# 38)**Contributing****Benson & Rixon Building (McDonald's)***1937; Alfred S. Alschuler**Specialty store building / Moderne**CHRS - "orange"*

The Benson & Rixon Building is a six-story specialty store building, clad with brick, terra cotta, and glass block, designed in the Moderne style. The building has a horizontal, "streamlined" visual emphasis, with upper floor fenestration consisting of glass-block ribbons flowing around a curved corner. Smooth bands of brick separate these glass-block ribbons, emphasizing the horizontality of the design. A contrasting vertical element is added to the facade with a projecting, masonry-clad section facing Quincy and rising above the building's roofline.

The Benson & Rixon clothing store occupied the building for many years following its construction in 1937.

First-floor storefront and second-floor window changes, including the removal of some glass block, date from ca. 1985 - 1990. Despite these changes, the Benson & Rixon building retains its historic form and detailing and conveys its historic character.

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231 - 233 South State Street (# 39)

Noncontributing

(Sizes Unlimited)

date of original building unknown

1897 (2-story addition)

1950 (front remodeling)

Loft building

Historic photos of this small loft building show a facade with round-arched windows. Upper floors are covered by a metal false front. The current storefront dates from ca. 1970s.

**234 - 248 South State Street / 2 - 10 West Jackson Street /
11 - 19 West Quincy Street (# 40)**

Noncontributing

Bond Store (United States Bureau of Immigration and Naturalization)

1948; Friedman, Alschuler and Sincere, with Morris Lapidus as associate architect

ca. 1980s (glass curtain wall added to State Street facade)

Specialty store building / International Style

The Bond Store is a six-story steel-frame specialty store building, clad with polished red granite, dark metal, and glass. It was designed in the International Style. Morris Lapidus, who achieved fame as a Miami Beach hotel designer in the 1950s and early 1960s, designed several stores for the Bond Store chain in the 1940s.

In its conversion to offices ca. 1980s, a metal-and-glass curtain wall replaced granite on the State Street facade and the storefronts were remodeled. However, the Jackson Boulevard and Quincy Court facades remain largely intact. In its overall form and its historic detailing, the Bond Store conveys much of its historic character.

235 - 243 South State Street / 2 - 14 East Jackson Boulevard (# 41)

Contributing

Lytton Building

1911, Marshall and Fox

Specialty store-professional office building / Commercial

CIIRS - "orange"

The Lytton Building is an 18-story steel-frame specialty store-professional office building, clad with beige terra cotta and gray granite. It was designed in the Commercial style with Classical Revival details. The lower three floors form the building's base, detailed with finely detailed storefront frames set within gray granite walls. Upper floors have pairs of windows punched through rusticated walls of terra cotta. A projecting cornice tops the building.

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The building was constructed by Henry C. Lytton as the new home for his "Hub Store," which relocated from across State from the site of the Bond Store. The store later became known as H. C. Lytton & Sons and occupied the lower floors of the building during the district's period of significance. Upper floors were occupied through the 1940s by a wide variety of tenants, including manufacturers agents.

The exterior has undergone few alterations other than modifications to storefronts to accommodate multiple tenants. The building lobby was remodeled ca. 1990, during which most historic materials and detailing were removed. However, a historic white-marble staircase, leading to the second floor, remains at the rear of the lobby, along with adjacent marble walls and a bronze-framed mirror. Despite changes, the Lytton Building conveys, through its historic form and details, its historic character.

**300-06 South State Street / 1 - 11 West Jackson Boulevard (# 42) Contributing
Maurice L. Rothschild Store (Walgreen Drugs; John Marshall Law School)**

1905; Holabird and Roche (original eight-story building)

1910; Holabird and Roche (eight-story addition along State)

1930 - 31; Alfred S. Alschuler (four stories added to original building, along with an adjacent 12-story addition)

Specialty store building / Chicago

CHRS - "orange"

The Maurice L. Rothschild Store is a 12-story steel-frame specialty store building, clad with white terra cotta. It was designed in the Chicago style. It was built in several stages over 26 years. The first section, an eight-story building comprising the complete Jackson frontage but only two bays facing State, was built in 1905. An additional three-bay structure was added on State in 1910. In 1930 - 31, four stories were added to the existing building and an additional bay, 12 stories in height, was added to the south end of the building. A bronze clock at the corner of State and Jackson remains from the Rothschild tenancy.

The Maurice L. Rothschild clothing store occupied the building from its completion until 1971, when the company closed it.

Exterior alterations are limited to minor changes to the storefronts.

**301 - 347 South State Street (# 43) Contributing
A. M. Rothschild and Company Department Store (DePaul Center)**

1911, Holabird and Roche

1993; Daniel P. Coffey & Associates (renovation)

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*Department store / Chicago
National Register - listed 11/27/89
CHRS - "orange"*

The A. M. Rothschild and Company Department Store is a ten-story steel-frame department store building, clad in cream-colored terra cotta. It was designed in the Chicago style with Classical Revival detailing. A tripartite design, the Rothschild store has a two-story base defined by a series of large round arches, resembling an arcade, that surround first-floor storefronts and second-floor windows. Upper floors are designed in a regular cellular grid of piers and spandrels, with large Chicago-style windows filling the structural bays between. A wide projecting cornice with prominent brackets tops the building.

The A. M. Rothschild and Company Department Store commissioned the building and occupied it until 1923, when Marshall Field and Company bought the property. The company used the building for its Davis Dry Goods Store, which sold more moderate-priced goods than did the parent store itself. In 1936, the store was sold again, this time to Goldblatt Brothers, Inc., which ran a series of department stores in neighborhood shopping areas throughout Chicago. In 1993, the building was renovated for use as classrooms, offices, and library space for DePaul University's downtown campus. The first floor and basement remain retail space, with an emphasis on restaurants and music retailers.

An adjacent two-story building at the southeast corner of Jackson and State was demolished in 1993 to create an entrance plaza for the renovated building. At that time, a new facade, compatible with the historic State and Van Buren elevations, was added to the exposed north party wall. In its overall form and detailing, the A. M. Rothschild and Company Department Store building conveys its historic character.

**401 - 441 South State Street / 1 - 15 East Van Buren Street /
2 - 14 East Congress Parkway (# 44)**

Contributing

Second Leiter Building (Robert Morris College)

1889; William Le Baron Jenney

Department store / Chicago

Chicago Landmark - designated 1/14/97

National Historic Landmark - listed 1/7/76

CHRS - "red"

The Second Leiter Building is an eight-story steel- and cast-iron-frame department store building, clad with gray granite. The building is designed in the Chicago style with some Classical Revival details. In its simplicity and directness of visual expression, Second Leiter

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clearly expresses its underlying structural frame. It is considered one of the first and most important buildings in what contemporaries called the "commercial style of Chicago."

The first floor is defined by broad expanses of glass, flanked by masonry-clad piers that rise through the height of the building. On upper floors, these piers flank double-hung windows. On the second through fourth floors, these windows are narrow and clustered in groups of eight. Farther up the facade, windows are wider and grouped in fours. Very wide corner piers and a rooftop parapet provide a sense of "framing" around upper-floor windows. The interior retains an ornamental main staircase.

Levi Leiter, the original owner, wanted a building that could be rented to a single tenant or subdivided for multiple use with equal ease. He rented the building initially to Siegel, Cooper and Company, a dry-goods retailer. In a 1928 "criss-cross" directory, the Leiter Building Stores, a group of independently owned shops, are listed as tenants. In 1932, Sears Roebuck & Company opened its first downtown department store in a large city in the Second Leiter, where they remained until 1981. After Sears's departure, the building was subdivided for multiple tenants. It currently houses Robert Morris College.

The building has undergone a few exterior changes, including modernization of the storefronts ca. 1950s. Also in the early 1950s, an arcade was carved out of the building's ground floor along Congress Street to accommodate pedestrians displaced by the widening of the street for the Congress (now Eisenhower) Expressway. Despite these changes, the Second Leiter Building retains its historic form and details and conveys strongly its historic character.

201 - 209 North Wabash Avenue (# 45)

Contributing

Old Dearborn Bank Building

1926; C. W. and G. L. Rapp, with Lieberman & Hein as engineers

Office building / Commercial

CHRS - "orange"

The Old Dearborn Bank Building is a 23-story steel-frame office building, clad with light brown brick and trimmed with beige terra cotta. It was designed in the Commercial style with exotic terra-cotta ornament based on Late Gothic and Classical Revival precedents. The building's exterior reflects the tripartite design philosophy prevalent for office skyscraper construction of the period. A three-story base, clad with beige terra cotta, surrounds ground-floor storefronts and second- and third-floor windows. Terra cotta ornament in spandrels, around window and door openings, and on small balconies above third-floor windows include rosettes, human faces, and animal heads. Upper floors are lighted with regularly-placed

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windows piercing brown brick walls. A rooftop parapet is detailed with terra cotta ornament similar to that found in the base.

The building entrance lobby, and the elevator lobby to one side, are finely detailed public spaces within the building. Both have medium-brown marble walls. Floors are light-brown terrazzo with quatrefoil patterns executed in medium brown. Ceilings have elaborate plaster coffers with medieval strapwork detailing. In the entrance lobby, the main staircase, leading to the second floor, has cast-iron and wood stair railings and light gray marble steps. In the elevator lobby, a secondary staircase with a cast-iron and wood railing leads to the basement. Elevator doors are bronze with incised medieval detailing.

Built by the Lake-State Safe Deposit Company in 1926, the building was built in response to the removal of the South Water wholesale market in the early 1920s and the opening of Wacker Drive, one block to the north, in 1926. The building originally housed retail tenants on the first floor and the Old Dearborn State Bank on the second (banking) floor. In 1930, ground-floor tenants included shoe shops, clothing stores, and several tea rooms. Upper floors held various professionals, including advertising agents, accountants and engineers, as well as companies such as the Williams Piano and Organ Company. It also held several nonprofit organizations, including the Y.W.C.A. of Chicago Metropolitan Board, the United Charities of Chicago, the Illinois Birth Control League, the Chicago Heart Association, the Illinois League of Women Voters, and the Chicago Ethical Society.

The building retains excellent exterior integrity.

172 - 186 North Wabash Avenue / 25 - 39 East Lake Street (#46)**Contributing****LeMoyne Building***1915, Mundie and Jensen**Loft building / Chicago**CHRS - "orange"*

The LeMoyne Building is an eight-story steel-frame loft building, clad with white terra cotta. It was designed in the Chicago style. The first floor is a regular arrangement of storefronts filled with large plate-glass windows, while upper floors are grids of double-hung windows, grouped in threes.

Situated between the South Water wholesale market one block to the north and the more retail-oriented streetscapes of Wabash and State to the south, the LeMoyne originally housed both retail and wholesale merchants, especially florists and furniture stores. For example, in 1922 the building's ground-floor tenants were the American Bulb Company, the Atlas Floral Company, Bassett & Washburn florists, the J. A. Budlong Company florists, the Kennicott

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Brothers Company florists, and the Chicago Flower Growers Association. The same year, the A. L. Randall Company furniture manufacturers occupied the second floor. By 1928, the building contained a prominent Chicago furniture retailer, Alexander H. Revell and Company, as well as Horder's, a well-known stationary and office supplies retailer. By the 1940s, the changing character of North Wabash, created by the removal of the South Water wholesale market, saw the building's tenancy tilted more towards retail. Besides Revell and Horder's, the building in 1941 housed a restaurant, a florist, and small clothing and shoe shops.

The building has excellent exterior integrity.

**179 - 87 North Wabash Avenue / 51 - 63 East Lake Street (# 47)
Medical and Dental Arts Building (181 North Wabash Building)**

Contributing

1926; Burnham Brothers

Professional office building / Commercial

The Medical and Dental Arts Building is a 23-story steel-frame professional office building, clad with white-painted stone on the first two floors and red brick above. It was designed in the Commercial style with Late Gothic Revival details.

The building was built as a professional medical building, catering to doctors, dentists, other medical professionals, and medical organizations. The *Chicago Central Business and Office Directory* for 1930 states that, "It is ideally located, being at the southeast corner of Lake Street and Wabash Avenue, on the edge of the great retail district . . ." ¹⁰ The Medical and Dental Arts Club was located on the 22nd floor. The first floor historically housed retail. During the 1930s and 1940s, Walgreen Drugs occupied the Lake-Wabash corner, while restaurants, a surgical supply store, and a florist rented the remaining storefronts.

Storefronts were remodeled ca. 1970s. The original Gothic-detailed roof parapet has been altered and decorative finials removed. Despite these changes, the Medical and Dental Arts Building retains its historic form and details and conveys its historic character.

173 - 177 North Wabash Avenue (# 48)

Noncontributing

Parking lot, one-story brick attendants booth, and three-story concrete parking garage

**151 - 169 North Wabash Avenue /
50 - 60 East Randolph Street (# 49)**

Noncontributing

¹⁰*Chicago Central Business and Office Directory, 1930* (Chicago: Winters Publishing Co., 1930), p. 212.

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Three-story brick parking garage with first-floor retail
1953

150 - 168 North Wabash Avenue /
22 - 36 East Randolph Street (# 50)
Eight-story parking garage
ca. 1990

Noncontributing

143 -147 North Wabash Avenue /
51 - 57 East Randolph Avenue (# 51)
(Fannie May Candy; Musicland)
1955
Specialty store building

Noncontributing

A two-story store building clad with white metal panels, brown brick, and dark glass.

139 North Wabash Avenue / 138 North Garland Court (# 52)
Couch Building (Talbot's)
1872; John Mills Van Osdel
1920; Karl M. Vitzhum (first-floor alterations for Blackhawk Restaurant)
Loft building / Italianate
CHRS - "orange"

Contributing

The Couch Building is a five-story loft building. It was designed in the Italianate style. Along with its neighbors, the Peck and Burton buildings, the Couch Building has two facades, a main one facing Wabash clad with gray-painted stone and a secondary one facing Garland Court clad with gray-painted brick. (Originally Garland Court formed the west boundary of Dearborn Park. The Chicago Cultural Center now occupies the site of the park.) The Wabash facade is articulated with layers of round-arched windows set within lightly rusticated stone walls, separated with continuous projecting sills. The Couch, Peck, and Burton buildings form one of the best groups of post-Fire commercial buildings that remain in Chicago.

The building was constructed as an investment property by the estate of Ira Couch, an early Chicago real-estate investor whose mausoleum remains the only visual sign of the old City cemetery that occupied the southern end of present-day Lincoln Park. The first tenant was George P. Gore, a commission merchant.

After 1920, the building's first floor housed the Blackhawk Restaurant, for which the striking Classical Revival-style, gray terra-cotta storefront was created. Constructed of gray terra

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cotta, this storefront is ornamented with engaged classical columns supporting a strongly modeled cornice. Between columns are recessed terra cotta walls with decorative wreaths. Upper-floor tenants at the same time included hat, drapery and textile manufacturers.

Besides the storefront, exterior alterations along Wabash include a removed cornice. Alterations along Garland include the addition of a loading dock, some upper-floor window alterations and a missing cornice. Despite these changes, the Couch Building conveys its historic character through its historic form and details.

**133 - 137 North Wabash Avenue /
132 - 136 North Garland Court (# 53)**

Contributing

Peck Building (The Gap)

1872; John Mills Van Osdel

Loft building / Renaissance

CHRS - "orange"

The Peck Building is a five-story loft building, designed in the Renaissance style. It is one of only a handful of commercial buildings remaining in Chicago from the period immediately after the Chicago Fire of 1871. The building has two facades, a primary one clad with buff-colored stone facing Wabash and a secondary one clad with red brick facing Garland Court. (Originally Garland Court formed the west boundary of Dearborn Park. The Chicago Cultural Center now occupies the site of the park.) The Wabash facade retains finely modeled stone pilasters and moldings framing upper-floor windows.

The building was built by the estate of Phillip F. W. Peck, the father of Ferdinand Peck, instrumental in the construction of the Auditorium Building. Its first tenant was Haas & Strauss, a straw goods wholesaler. In 1928 the building was known as the Kodak Building and housed the Eastman Kodak Company. This company remained in the building through the mid-1940s.

Exterior alterations on Wabash include a remodeled storefront and second-floor ca. 1970s, glass block infill in third- and fourth-floor windows, and the removal of the cornice. Alterations on Garland include a remodeled loading dock. Despite these changes, the Peck Building retains its historic form and details and conveys, through them, its historic character.

129 North Wabash Avenue / 128 North Garland Court (# 54)

Contributing

Burton Building (B. Dalton Booksellers)

1877; John Mills Van Osdel

1941 (second-floor facade remodeled)

Loft building / Italianate

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CHRS - "orange"

The Burton Building is a five-story loft building, designed in the Italianate style. As with the neighboring Peck and Couch buildings, the Burton has a primary facade facing Wabash and a secondary facade on Garland Court. (Originally Garland Court formed the west boundary of Dearborn Park. The Chicago Cultural Center now occupies the site of the park.) Both are clad in brick with stone trim.

The original owner was the estate of Stiles Burton. By 1915, the John A. Colby & Sons Furniture Company occupied the building, where they remained into the 1950s.

Exterior alterations on Wabash include remodeled ground and second floors. The first floor storefront dates from ca. 1970. The second-floor remodeling with second-floor windows topped by shallow limestone triangular pediments dates from 1941 and was commissioned for Colby Furniture. Third-floor windows are single-pane sash, while the fourth- and fifth-floor windows contain historic double-hung sash. The cornice has been removed. Exterior alterations on Garland include bricked-in windows and an altered loading dock. Despite these alterations, the Burton Building retains its overall historic form and details. It clearly conveys, both singly and grouped with the Peck and Couch buildings, both its historic character and the historic character of Wabash for much of its history.

125 North Wabash Avenue (# 55)

Contributing

Porter Building (Eddie Bauer)

*1916; Otis and Clark
Loft building / Chicago
CHRS - "orange"*

The Porter Building is a six-story loft building, clad with cream-colored terra cotta. It is designed in the Chicago style with Classical Revival details. The building's front elevation is divided vertically into a narrow section containing the first-floor entrance and a wider section containing large plate-glass windows. A projecting pier divides these sections on upper floors, separating narrow windows stacked above the building entrance from wide bands of fenestration that mimic the first-floor storefront. Wide bands of smooth terra cotta, punctuated with classical ornament along the parapet, enframe these upper-floor windows.

Built by J. F. Porter, the building housed in 1928 several wholesale milliners and Underwood & Underwood photographers. It contained a ground-floor restaurant in 1945, while Colby Furniture rented space on the third and fourth floors.

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The building's exterior alterations include a remodeled building entrance ca. 1970s and storefront ca. 1990. Despite these changes, the Porter Building retains its historic form and details and conveys its historic character.

115 - 119 North Wabash Avenue (# 56)

Noncontributing

McDonald's

ca. 1970s

Store building

A two-story concrete and glass store building.

**101 - 111 North Wabash Avenue /
50 - 68 East Washington Street (# 57)
Garland Building (Crate & Barrel)**

Contributing

1915; Christian A. Eckstorm

Professional office building / Commercial

The Garland Building is a 21-story steel-frame professional office building, clad with gray granite on its first two floors and yellow brick above. The building is designed in the Commercial style.

The building during the 1920s had a variety of ground-floor retail tenants, including opticians, jewelers, a show store, the White Enamel Refrigerator Company, and two druggists, one specializing in homeopathic remedies. Lane Bryant ladies wear occupied the second floor. By 1945, Lane Bryant had moved downstairs, occupying the Wabash-Washington corner

Exterior alterations include polished gray granite applied to the first two floors before 1952, a remodeled building lobby, also before 1952, and the removal of the building cornice. Despite these changes, the Garland Building conveys its historic character through its retention of its historic form and details.

**26 - 36 North Wabash Avenue /
25 - 35 East Washington Avenue (# 58)**

Contributing

Marshall Field & Company Men's Store (Washington & Wabash Building)

1911; D. H. Burnham and Company; Graham, Burnham and Company

Department store-professional office building / Commercial

CHRS - "orange"

The Marshall Field & Company Men's Store is a 20-story steel-frame department store - professional office building, clad in gray limestone and terra cotta. It is designed in the

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Commercial style with Classical Revival detailing. The building exterior was designed in a tripartite form, with a two-story base, shaft and top. The building lobby has handsome bronze elevator doors and elegant ceiling coffers ornamented with classical moldings.

Built by the Marshall Field Estate, the first six floors of the building housed the Marshall Field and Company Men's Store until ca. 1980. Upper floors were marketed to medical professionals.

The building was remodeled ca. 1980 and the Field Men's Store was subdivided into multiple tenant spaces. At this time, the exterior storefronts were remodeled. Some upper-floor windows also have been changed from double-hung to fixed-pane sash. Despite these alterations, the Marshall Field & Company Men's Store retains its historic form and details and conveys its historic character.

**31 - 39 North Wabash Avenue /
53 - 65 East Washington Street (# 59)**

Contributing

Pittsfield Building

1927; Graham, Anderson, Probst and White, with Alfred Shaw as design partner

Professional office-shops building / Art Deco

CHRS - "orange"

The Pittsfield Building is a 38-story steel-frame professional office-shops building, clad in gray terra cotta. The building is one of the more striking-looking office buildings in Chicago, designed in the Art Deco style with abstracted Classical and Gothic details. The building has a 21-story base covering the building lot, from which a narrow 17-story tower rises. The first floor is clad with smooth black granite, which frames large storefront windows trimmed with abstracted Gothic tracery trim executed in bronze. Upper floors are clad with gray terra cotta. Projecting piers, separating recessed groups of double-hung windows, provide a vertical emphasis to the facade. Spandrels and small balconies are covered with abstracted Classical and Gothic ornament. The tower is topped by a pyramidal roof clad with green tile.

The ground-floor spaces are some of the most elegant in downtown Chicago. The elevator lobby, facing Washington, is ornamented with bronze elevator doors and light fixtures and an elaborate coffered ceiling. A five-story shopping "rotunda," ringed with shop windows and balconies, occupies the interior of the building. Walls are clad with tan marble and ornamented with bronze fixtures, including a large chandelier. Interior details combine sharp-edged geometric forms with abstracted floral motifs.

Built by the Marshall Field Estate on the site of the Tobey Furniture Company building, the Pittsfield Building was marketed to medical professionals and jewelers. The *Chicago Central*

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Business and Office Directory for 1930 states, "THE PITTSFIELD BUILDING, standing diagonally across the street from the retail store of Marshall Field & Company, and within one block of State Street, Chicago's great retail shopping center, offers a location unsurpassed for members of the Medical and Dental professions, specialty shops of the higher grade, and offices."¹¹ The Field Estate sought to fill the ground-floor storefronts and shopping rotunda with high-quality, "carriage-trade" shops. During the 1930s and 1940s, ground-floor tenants included Allegretti Original confectioners, Bashir Karekin & Co. rugs, Brentano's stationers, W. W. Goodpasture booksellers, Johnson & Harwood dresses, R. T. Linton rugs, Van Leonard Shoes, and Wittbold's Loop Flower Shop. The shopping rotunda was filled with small retailers dealing in fine women's clothing, hats, gloves, jewelry and lingerie.

The building has been well maintained with few exterior alterations.

17 - 25 North Wabash Avenue (# 60)**Contributing****Shops Building (Wabash Jewelers Mall)**

1875 (original loft building)

1911 - 12; Alfred S. Alschuler (front facade and interior remodeling)

Loft building / Chicago

CHRS - "orange"

The Shops Building is a six-story loft building, clad in cream-colored terra cotta. In 1911, it was remodeled by Alfred S. Alschuler in the Chicago style with Classical Revival details. The building has a two-story base of large plate-glass windows. An unusual, distinctive feature of the upper facade as redesigned by Alschuler is the series of recessed porches, detailed with wrought iron railings, set between terra cotta-clad piers. Abstracted classical moldings and panels ornament the rest of the facade.

Built in 1875 by P. Rothbath, the original building was remodeled in 1911-12 by LaVerne Noyes. After its remodeling, the building housed a variety of small retailers and manufacturing agents over the years, including clothing shops, tea rooms, and the Abbotts Art Store.

A dark-gray marble storefront was added ca. 1980s. Second-floor windows remain intact. Third- through sixth-floor windows were altered in the 1980s, but the historic facade relationship of vertical piers framing recessed porches was preserved. Despite alterations, the Shops Building conveys its historic character through its overall historic form and most historic details.

¹¹Ibid., p. 274.

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11 - 15 North Wabash Avenue (# 61) **Contributing**
Commonwealth Edison Company, Garland Court Substation (New York Jewelers)
1931; Holabird and Root
Utility-specialty store building / Art Deco

The Garland Court Substation is a three-story steel-frame utility-specialty store building. Retail space fronts Wabash, while an electrical substation occupies the rear of the building, overlooking Garland Court. The building was designed in the Art Deco style. The black granite-clad first floor has large storefront windows and a projecting metal awning. Upper-floor windows, separated by simply detailed spandrels, create recessed vertical tiers that are surrounded by smoothly-finished gray limestone.

Commissioned by the Commonwealth Edison Company to serve the growing demands of the eastern Loop area, the Garland Court substation housed the retailer A. Starr Best through the 1930s and 1940s.

The original storefront canopy was modified ca. 1980s. Despite this alteration, the building continues to convey its historic character through its historic form and details.

7 - 9 North Wabash Avenue (# 62) **Contributing**
Von Lengerke & Antoine Building (Jacob M. Cohen Building)
1941; Mundie, Jensen, Bourke and Havens
Specialty store building / Art Deco

The Von Lengerke & Antoine Building is a six-story steel-frame specialty store building, designed in the Art Deco style. The building has a smooth gray granite-clad first floor, detailed with large storefront windows. Upper floor windows are double-hung sash, slightly recessed between smoothly finished gray Bedford limestone piers. The limestone parapet also is smoothly and plainly detailed.

The building was commissioned by Von Lengerke & Antoine, a sporting goods retailer.

1 - 7 North Wabash Avenue / 50 - 66 East Madison Street (# 63) **Contributing**
Kesner Building
1910; Jenney, Mundie and Jensen
Professional office building / Commercial

The Kesner Building is a 17-story steel-frame professional office building, clad with red brick. The building was designed in the Commercial style.

The building was commissioned by Jacob L. Kesner, who also built and owned the Consumers Building at 220 South State Street. Ground-floor tenants in 1922 were Burley &

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Tyrrell Co. glassware and Nelson & Hood cigars. Upper-floor tenants included jewelers, furs, real estate agents, and doctors. The building also contained a large number of Christian Science practitioners. Ground-floor tenants in 1945 were the haberdashers Capper & Capper and three shoe stores.

Exterior alterations include storefront alterations from 1952 and the removal of the building cornice sometime after 1952. Despite these alterations, the Kesner Building retains its overall form and the majority of its details and conveys, through them, its historic character.

**2 - 14 North Wabash Avenue / 20 - 34 East Madison Street (# 64) Contributing
Mandel Brothers Department Store Annex (T. J. Maxx; Filene's Basement)**

1900; Holabird and Roche (original nine stories)

1905; Holabird and Roche (additional two stories on 1900 building & 12-story Wabash addition)

Department store / Chicago

CHRS - "red"

The Mandel Brothers Department Store Annex is a 12-story steel-frame department store building, clad in white terra cotta. It was designed in the Chicago style with Classical Revival and Tudor Revival details. The building has a two-story base of large windows surrounded by a terra-cotta enframement. Upper floors are composed of a grid of piers and lintels, filled with large tripartite windows. *Chicago's Famous Buildings* states that this "distinguished building compares favorably with Sullivan's masterpiece, the Carson Pirie Scott Store."¹² The building's beautiful proportions and the horizontal emphasis given upper floors through continuous bands of ornament have been noted by other historians and writers as well.

The building was built by the Mandel Brothers department store, which was established on State Street in the early 1870s. It is one of two buildings in the district originally occupied by this department store (see entry # 15). Mandel Brothers occupied the building until 1960, when it was acquired by Wieboldt's department store. In the early 1990s, the building was subdivided for multiple retail and office tenants.

The first floor storefronts were restored ca. 1992 after a remodeling in 1978. Upper-floor windows retain the general configuration of the original Chicago-style windows, but the original double-hung sash that flanked the central single-pane sash has been replaced by single panes.

¹²Franz Schulze and Kevin Harrington, eds. *Chicago's Famous Buildings*. 4th ed., rev. and enlarged (Chicago: University of Chicago Press, 1993), p. 43.

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Despite these alterations, the building retains its historic form and proportions, plus most of its details, and conveys its historic character.

**1 - 7 South Wabash Avenue /
531 - 69 West Madison Avenue (# 65)**

Contributing

Mallers Building

*1911; Christian A. Eckstorm
Office building / Commercial
CHRS - "orange"*

The Mallers Building is a 21-story steel-frame office building, designed in the Commercial style with Classical Revival details. The building has a red granite-clad first floor with large storefront windows. Upper floors are clad with white terra cotta and are defined through a regular grid of double-hung windows, grouped in pairs and set between slightly projecting piers. Secondary cornices are decorated with Greek key and other classical moldings. A primary cornice, also decorated with classical ornament, projects from the building's rooftop.

The Mallers Building historically has been an important location for jewelers and diamond merchants occupying upper-floor spaces. Ground-floor tenants during the 1920s, 1930s, and 1940s included a variety of clothing stores, shoe shops, hat stores, and restaurants.

The red-granite cladding on the first floor dates from after 1952. Some storefronts were altered ca. 1960s - 1980s. Also, the main building lobby entrance, facing Wabash, was remodeled ca. 1980s as a two-story arch. Despite these changes, the Mallers Building conveys its historic character through its historic form and the retention of most of its historic details.

**10 - 16 South Wabash Avenue (# 66)
Silversmith Building (Crowne Plaza Hotel)**

Contributing

*1896; D. H. Burnham & Co., with Joachim Gaver as engineer
Loft building / Romanesque
National Register - listed 5/16/97
CIIRS - "orange"*

The Silversmith Building is a ten-story loft building, designed in the Romanesque style with some Classical Revival details. The building is divided between a two-story base, clad with richly colored green terra cotta, and upper floors clad with deep red brick. Zigzag moldings edge windows on the first two floors. Upper floor windows form a regular grid and are grouped in pairs, slightly recessed between slender rounded piers of molded brick that rise to the building's simple cornice.

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The building was commissioned by Benjamin Allen, whose wholesale silver company was long housed in the building. The *Chicago Central Business and Office Directory* for 1903 stated that the building "is located in the downtown business portion of the city on Wabash Avenue, near Madison Street Elevated Station, which may be said to be one of the busiest retail districts in the world. . . . As its name indicates, it is the home of the leading silversmiths and jewelers."¹³ Tenants between 1903 and 1948 included the American Silver Company, American Axminster carpets, John Bromley & Sons carpets, the Gorham Manufacturing Company, the Homan Silver Plate Company, the Knickerbocker Silver Company, R. Wallace & Sons silversmiths, Atlas Trunk and Leather Works, Pushman Brothers rugs, Alvin Silver Company, Oneida Community silverplated ware, and Saart Brothers silversmiths.

In 1997 and 1998, the building underwent renovation as a Crowne Plaza hotel, during which the exterior was restored.

15 - 19 South Wabash Avenue (# 67)
Jewelers Building (Iwan Ries & Company Building)
1882; Adler & Sullivan
Loft building / Sullivanesque
Chicago Landmark - designated 12/18/81
National Register - listed 8/7/74
CHRS - "red"

Contributing

The Jewelers Building is a five-story cast iron-frame loft building, clad with red pressed brick and detailed in buff sandstone. The second floor has a central horizontal band of windows, flanked by single, double-hung windows. Third-, fourth-, and fifth-floor windows are treated as a single unit, with central bands of windows on each floor combining with metal spandrels to form a large, recessed window wall. Floor levels are accented with wide bands of sandstone that vividly contrast with the red brick walls. The building is detailed with Louis Sullivan's distinctive abstracted foliate ornament of the early 1880s.

The Jewelers Building is the only building, other than the Auditorium Building, designed by Adler and Sullivan that remains in the Loop today. It is an important transition building, similar in size and scale with the mercantile buildings of the previous decade, but whose facade reflects the greater openness that would soon become possible with skeleton-frame construction.

¹³*Chicago Office Building and Central Office Building Directory, 1903* (Chicago: Paul Mensch & Co., 1903), p. 179.

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Commissioned by Martin Ryerson, the building was originally leased to the paper goods dealer, S. A. Maxwell and Company. Around 1900, the first floor was remodeled and the building became known as the Jewelers Building. Through the 1920s, 1930s, and 1940s, the building was occupied by an eclectic mix of tenants, including Fannie May candies, the Huey Company (blueprints), the Royal Typewriter Company, Western Union Telegraph, the Harmony Cafeteria, and a dietetic supply store.

Alterations to the Jewelers Building include a dark gray granite storefront ca. 1950s and boarded up second-floor windows. Despite these alterations, the Jewelers Building strongly conveys its historic character through its overall historic form and its retention of important details.

**18 - 20 South Wabash Avenue (# 68) Contributing
Haskell Building (Carson, Pirie, Scott and Company Department Store)***1875; Wheelock and Thomas**1896; Louis H. Sullivan (remodeling of first and second floors)**Loft building / Renaissance**Chicago Landmark - designated 11/13/96**CHRS - "red"*

The Haskell Building is a four-story loft building, clad with gray-painted stone. It was designed in the Renaissance style. Along with the neighboring Barker and Atwater buildings, the building forms one of the better preserved groups of post-Fire commercial buildings still standing in Chicago. The building's first floor has large plate-glass storefronts, topped with transoms. The second floor was remodeled by Louis H. Sullivan as a similar expanse of glass, set within a metal frame ornamented with Sullivanesque details. Upper floors retain their original post-and-lintel form, with classical pilasters and moldings defining the piers between single, double-hung sash.

Built by real-estate developer Frederick Haskell, the building was intended as a speculative building. In 1896, the Schlesinger and Mayer Department Store acquired the building and hired Sullivan to incorporate the building into their growing retail complex. He modified the first and second floors, placing steel lintels on both floors to allow large plate-glass windows to be cut through the load-bearing outer walls. Shortly after, he built an enclosed pedestrian bridge (demolished) connecting the building with the new Union Loop elevated station at Wabash and Madison.

Besides the Sullivan-designed alterations, the cornice has been simplified with the removal of a triangular pediment. Storefronts were modified slightly in appearance during the early

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1920s. Despite these alterations, the Haskell Building retains its historic form and detailing and conveys its historic character.

22 - 24 South Wabash (# 69) Contributing
Barker Building (Carson, Pirie, Scott and Company Department Store)
1875; Wheelock and Thomas
Loft building / Renaissance
Chicago Landmark - designated 11/13/96
CHRS - "red"

The Barker Building is a four-story loft building, clad with gray-painted stone. It was designed in the Renaissance style and is similar in overall form and detailing with the adjacent Haskell Building.

Built by John Barker, the building was intended as a speculative building. Firms that rented space in the building early on included the Spiegel clothing company and Buck & Rayner, one of the largest Loop druggists in the late nineteenth century. In 1896, the Schlesinger and Mayer Department Store acquired the building for expansion.

The original storefront was replaced ca. 1920. The cornice has been simplified with the removal of a triangular pediment. Despite these alterations, the Barker Building conveys its historic character through its historic form and details.

26 - 28 South Wabash Avenue (# 70) Contributing
Atwater Building (Carson, Pirie, Scott and Company Department Store)
1877; John Mills Van Osdel
Loft building / Italianate
Chicago Landmark - designated 11/13/96
CHRS - "red"

The Atwater Building is a five-story loft building, clad with gray-painted stone. It was designed in the Italianate style. The building's first floor has large plate-glass storefronts, topped with transoms. Second floor windows are rectangular in form, while windows on the third through fifth floors are round arched and ornamented with projecting moldings. Projecting piers separate the end bays from the central part of the facade. Along with the adjacent Haskell and Barker buildings, it remains a rare example of post-Fire commercial construction in Chicago.

Built by John P. Atwater, an out-of-town investor, the building was a speculative building similar to its neighbors, the Haskell and Barker buildings. The building held for many years the

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A. G. Spalding & Bros. sporting goods company. The building has been owned and occupied by the Carson, Pirie, Scott and Company Department Store for many years.

The building's decorative masonry pediment was removed sometime after 1905. The storefront was remodeled ca. 1920. Despite these changes, the Atwater Building continues to convey its historic character through the combination of historic form and details.

21 - 23 South Wabash Avenue (# 71)

Contributing

Rae Building (Charette)

1872; Frederick Baumann

Loft building / Italianate

The Rae Building is a six-story loft building, clad with gray-painted stone. It was designed in the Italianate style.

Early in the building's history, in 1874, it was occupied by Foreman & Frielander wholesale clothing and Brecher & Company commission merchants. By 1928, Harding's Restaurant, one in a chain of inexpensive restaurants, occupied the ground-floor retail space, where it remained through the 1940s.

The upper two floors were added or completely rebuilt with Classical details ca. 1900. The first two floors were remodeled ca. 1970s and have a new tile-and-metal facade. Windows on the third and fourth floors have glass block infill while fifth- and sixth-floor windows retain historic sash. The ca. 1900 cornice remains intact. Despite the building's alterations, it continues to convey its historic character through its overall form and massing and a majority of its important building details.

25 - 27 South Wabash Avenue (# 72)

Contributing

(Walgreen Drugs)

c. 1872 (original loft building)

1926; Doerr Brothers (new facade)

Loft building / Classical Revival

The building is a six-story loft building, clad with cream-colored terra cotta. It was redesigned in 1926 in the Classical Revival style with handsomely detailed classical pilasters framing upper-floor windows. The roof parapet is ornamented with a shallow triangular pediment.

In 1874, the building held the wholesale millinery firm of Daly, Loeb & Company and the dry-goods commission merchant, Arnold Graff. The Donchian Furniture Company occupied the

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building during the 1920s and commissioned the current building facade in 1926. In 1945, Grant's Art Gallery was the ground-floor tenant.

Red granite cladding was added to the first floor, possibly in 1952. Despite this alteration, the building retains its historic form and important details and conveys its historic character.

29 - 35 South Wabash Avenue (# 73)**Contributing****Crozen / Griffiths Building (Lane Bryant, Bath and Body Work)***1879 (original loft building)**1915; Holabird and Roche (new facade and remodeling)**Loft building / Chicago**CHRS - "orange"*

The Crozen / Griffiths Building is a five-story loft building, remodeled in 1915 in the Chicago style. The building's first floor is clad with smooth granite. Upper floors are clad with beige brick. Slightly projecting piers separate Chicago-style windows that fill structural bays. A shallow cornice tops the building.

The building was built in 1879 by J. Crozen as a five-story loft building. In 1915, the building contractor John Griffiths commissioned an extensive remodeling, including the present-day Chicago-style facade. In 1928, the building was known as the Von Lengerke & Antoine Building for its main tenant, a sporting goods store. The building was occupied by Brentano's, a prominent local bookstore, in 1945.

The first floor has gray granite cladding, ca. 1950s. Despite this alteration, the building retains overall good integrity. Its historic character continues to be apparent through its historic form and details.

30 South Wabash Avenue (# 74)**Contributing****Thomas Church Building (Carson, Pirie, Scott and Company Department Store)***1903; Hill and Woltersdorf**Loft building / Chicago**CHRS - "orange"*

The Thomas Church Building is a 15-story steel-frame loft building, clad with white terracotta. It was designed in the Chicago style. The building is very tall for its width, only three structural bays wide. Its overall form is cellular, clearly revealing its underlying skeletal frame. The ground floor has large plate-glass windows, while upper floors are a grid of slightly projecting piers and recessed spandrels. Chicago-style windows fill this grid with tripartite sash.

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Nahigian Brothers Rugs occupied the building in 1928. The Carson, Pirie, Scott and Company Department Store has occupied the building since at least 1936.

Upper-floor window transoms have been covered by metal. The cornice has been removed. The building continues to convey its historic character, despite these alterations, through the presence of its overall historic form and details.

36 - 44 South Wabash Avenue /

16 - 34 East Monroe Boulevard (# 75)

Carson, Pirie, Scott and Company Men's Store

1926; Burnham Brothers

Department store / Chicago

CHRS - "orange"

Contributing

The Carson, Pirie, Scott and Company Men's Store is a 16-story steel-frame department store building, clad with cream-colored terra cotta. It was designed in the Chicago style with Classical Revival details in the parapet. Its overall form was meant to harmonize with already existing sections of the department store designed by Louis H. Sullivan and D. H. Burnham and Company.

The building was commissioned by the Wabash Monroe Building Corporation, but appears to have been occupied by Carson, Pirie, Scott and Company since at least 1928.

The building retains excellent exterior integrity.

37 - 43 South Wabash Avenue /

50 - 64 East Monroe Boulevard (# 76)

Powers Building (Champlain Building)

1901; Holabird and Roche

Loft building / Chicago

CHRS - "red"

Contributing

The Powers Building, also known for much of its history as the Champlain Building, is a 13-story steel-frame loft building, clad with gray pressed brick. It was designed in the Chicago style by the firm of Holabird and Roche, and the building is an excellent example of their work in this style. The building's two-story base has been remodeled with a glass skin and clearly differs from upper floors, which retain the original "cellular" arrangement of piers, spandrels and windows. Chicago-style windows and adjacent spandrels are slightly recessed between piers that rise through the building's height to a parapet ornamented with faceted brickwork.

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The building was constructed as a speculative loft building. Early tenants included the Metropolitan Business College, a wholesale jewelry company, and the Frank B. White Company, advertising agents. Ground tenants through the years were an eclectic group of grocers, cigar sellers, tailors, florists, restaurants, liquor stores, and clothing stores. By 1922, Horder's stationers, a longtime standard in downtown Chicago, had a store in the building. Upper floors were occupied in the 1920s and 1930s by a variety of tenants, including milliners, silversmiths, photographers, and adding machine companies.

Exterior alterations include the building entrance, clad with red granite ca. 1950, and the storefronts, remodeled ca. 1965. Despite these alterations, the Powers Building continues to strongly convey its historic character through its retention of historic form and details.

106 - 108 South Wabash Avenue (# 77)

Contributing

Palmer House Addition

1931; Holabird and Root

Hotel annex / Classical Revival

CHRS - "orange"

The Palmer House Addition is a six-story steel-frame hotel annex building, clad with gray Bedford limestone and red brick. It was designed in the Classical Revival style.

The Palmer Estate, owners of the Palmer House, commissioned this small addition to the Palmer House (see entry # 25) to house ground-floor retail and upper-floor meeting rooms for the hotel. During the 1930s and 1940s, the Palmer House Cafe occupied the first floor.

The ground-floor storefronts have been altered ca. 1994. The building continues to convey its historic character through its historic form and details.

200 South Wabash Avenue / 25 - 35 East Adams Street (# 78)

Noncontributing

Ten-story parking garage with ground-floor retail storefronts

c. 1988

214 South Wabash Avenue (# 79)

Contributing

Hawley Building (Tower Records)

1901; Frost and Granger

Loft building / Commercial

The Hawley Building is a four-story loft building, clad with brown brick. It was designed in the Commercial style with simplified Classical Revival details.

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Built by the Estate of Cyrus H. Hawley, the building housed a John R. Thompson cafeteria during the 1930s and 1940s.

The first-floor storefront was remodeled ca. 1960s. Despite these alterations, the building continues to convey its historic character through its historic form and details.

218 - 222 South Wabash Avenue (# 80)

Contributing

Ayer Building (Pakula Building)

1898; Holabird and Roche

Loft building / Chicago

National Register - listed 8/17/70

CHRS - "red"

The Ayer Building is a nine-story steel-frame loft building, clad with white terra cotta. It was designed in the Chicago style with Classical Revival details. Upper floors are almost entirely glass, with Chicago-style windows filling structural bays between elegantly narrow, fluted piers.

The building has been published in many accounts of modern architecture, including Henry Russell Hitchcock's classic *Architecture: 19th and 20th Centuries* and Carl Condit's *The Chicago School of Architecture*, which praised the building as an extraordinary example of how far Chicago architects could go in reducing the wide-bayed cellular wall to a pattern of mere lines."¹⁴

The building was commissioned by Frederick Ayer, a Massachusetts investor who built the building as an investment property. Its first major tenant was the A. C. McClurg and Company, booksellers, and the building was long known as the McClurg Building. Other early tenants included music publishers, Hammacher Schlemmer & Company hardware, and the Schaefer Piano Company. Upper-floor tenants over the years included appliance dealers, jewelers, tailors, the Ralph B. Waite Piano Company, the Little Symphony Orchestra of Chicago, several music publishers, and R.C. Branch pianos. In the 1930s and 1940s, the ground-floor tenant was Edwards Zagel, home furnishings.

The building's storefronts were remodeled ca. 1960s. Despite these changes, the Ayer Building strongly retains its historic character through the retention of its historic form and details.

¹⁴Carl Condit, *The Chicago School of Architecture* (Chicago: University of Chicago Press, 1964), p. 126.

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226 South Wabash Avenue (# 81)**Contributing****Atlas Building (Exchequer Restaurant and Pub)***1928; Hall, Lawrence and Ratcliffe**Loft building / Art Deco**CHRS - "orange"*

The Atlas Building is a ten-story steel-frame loft building, clad with beige terra cotta. The building was designed in the Art Deco style. The building is quite tall for its width. Windows on each of the building's upper floors are arranged in a 1-2-1 relationship. Decorative spandrels are darker than the surrounding brick walls. A flat parapet is decorated with abstracted ornamental panels and flattened chevron patterns.

Since at least 1936, the ground-floor tenant has been a restaurant.

The building's first-floor storefront was altered ca. 1960s. The building continues to convey its historic character despite this alteration, due to the retention of its historic form and detailing.

228 - 230 South Wabash Avenue (# 82)**Contributing****Starck Building (Brainstorm Communication Building)***1925; Frank D. Chase**Loft building / Classical Revival*

The Starck Building is a ten-story steel-frame loft building, clad with gray limestone and beige brick. It was designed in the Classical Revival style.

Commissioned by the Starck Piano Company, the building's ground-floor retail space was used for several years by Starck as a piano showroom. During the late 1920s and early 1930s, the building's upper floors were filled with carpet companies. Since at least 1936, Central Camera has been a ground-floor tenant. During the early 1940s, Central Camera's ground-floor companion was the Cable Piano Company. At that time, the second floor was occupied by the Schiller-Cable Piano Company, while upper-floor tenants included a large number of music-related businesses.

Ground-floor storefronts were remodeled ca. 1950s. Despite these changes, the building continues to convey its historic character through its retention of its historic form and details.

234 South Wabash Avenue (# 83)**Contributing****Ampico Building (Wabash Food and Liquor)***1927; Graven and Mayger**Loft building / Art Deco**CHRS - "orange"*

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The Ampico Building is a seven-story steel-frame loft building, clad with beige terra cotta. It was designed in the Art Deco style. Upper floors are predominantly glass, with a wide central window separated from narrower windows by projecting narrow piers. Geometric ornament covers spandrels between windows.

Commissioned by a Detroit investor, George Simmons, the building was named after its first tenant, the American Piano Company, which used the building for showrooms and offices. By 1945, the ground-floor tenant was Starck Piano.

The storefront was remodeled ca. 1960s. The upper-floor windows are single-pane sash, which according to historic photographs were in place in 1952. Despite these changes, the building, through the retention of its historic form and details, continues to convey its historic character.

243 - 249 South Wabash Avenue /**50 - 60 East Jackson Boulevard (# 84)****Lyon & Healy Building (De Paul University)***1916; Marshall and Fox**Specialty store-professional office building / Commercial*

The Lyon & Healy Building is a ten-story steel-frame specialty store-professional office building, clad with gray terra cotta. It was designed in the Commercial style with Classical Revival details.

Lyon & Healy, musical instrument manufacturers, occupied the building throughout the district's period of significance. The company operated a ground-floor showroom while renting upper-floor space to music teachers and music-related businesses.

The building's storefronts were remodeled ca. 1980s. The cornice has been removed. The building continues to convey its historic character through the retention of its historic form and details, despite these alterations.

Contributing**300 - 308 South Wabash Avenue /****25 - 33 West Jackson Boulevard (# 85)****Kimball Building (Frank J. Lewis Center, DePaul University)***1915; Graham, Burnham and Company**Specialty store-professional office building / Commercial**CHRS - "orange"*

The Kimball Building is a 16-story steel-frame specialty store-office building, clad with tan brick. The building was designed in the Commercial style with Classical Revival details. The

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building lobby is gracefully ornamented with walls covered with ceramic Rookwood tile detailed with Adamesque designs.

The W. W. Kimball Piano Company owned the building throughout the district's period of significance and operated a piano salesroom on the ground floor. Other ground-floor tenants during the 1920s and 1930s included Adams Brothers mens furnishings and Dairy Lane Linens. Many upper-floor tenants were music teachers and vocal coaches.

Silver-metal storefront sash dates from c. 1950s. The cornice has been removed and some brickwork replacement has been performed on the upper floors. Despite these alterations, the Kimball Building retains its historic form and details and conveys to the viewer its historic character.

312 - 314 South Wabash Avenue (# 86)

(Carl Fischer Music)

1912

Loft building / Chicago

This building is a four-story loft building, clad with tan-painted brick. It was designed in the Chicago style.

In 1928, the building was occupied by Roth's Restaurant. During the 1930s and 1940s, the ground-floor tenant was Gino Restaurant.

The red granite storefront was installed in 1952. The building continues to convey its historic character to the observer through the retention of its historic form and details.

Contributing

316 South Wabash Avenue (# 87)

(vacant)

1890 (original building)

ca. 1910 (new facade)

Loft building / Chicago

This building is a six-story loft building, clad with cream-colored terra cotta and designed in a variation of the Chicago style.

Built by A. Dunlevy, the building was apparently refronted sometime ca. 1910. It contained Ira Barnett and Company clothiers in 1928. In 1945, it contained a restaurant.

The first-floor storefront dates from ca. 1950-1960. Despite these alterations, the building retains sufficient historic form and details to convey its historic character to the viewer.

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434 - 438 South Wabash Avenue /

18 - 32 East Congress Parkway (# 88)

George F. Kimball Building (24 East Congress Building)

1886; Treat and Foltz

Loft building / Queen Anne

CHRS - "orange"

Contributing

The Kimball Building is a seven-story loft building, clad with red pressed brick. It is designed in the Queen Anne style. The building has a glassy first floor with an open arcade cut into the south (Congress) elevation. Upper floor windows are grouped in either pairs or fours and are slightly recessed between projecting piers. Fifth-floor windows are slightly arched.

Built by Chicago real-estate developer John Quincy Adams, a namesake descendant of the American president, the building originally was occupied by the glass goods firm of George F. Kimball. Over time, it housed a variety of clothing stores, the Argus Book Shop, the Columbia Phonograph Company, shirt manufacturers, an art restorer, silversmiths, and W. H. Lloyd & Company wall papers. A branch of Walgreen Drugs occupied the Wabash-Congress corner during the 1930s and 1940s.

Originally built as a six-story building, a seventh floor was added in the late nineteenth or early twentieth century. In the early 1950s, a pedestrian arcade was cut through the building's ground floor in order to accommodate pedestrians displaced by the widening of Congress into the Congress (now Eisenhower) Expressway. Despite alterations, the building retains its historic form and details and conveys its historic character.

18 - 32 West Randolph Street (# 89)

New United Masonic Temple and Oriental Theater

1925; C. W. and G. L. Rapp, with Lieberman & Hein as engineers

Theater-office building / Art Deco

National Register - listed 9/26/78

CHRS - "orange"

Contributing

The New United Masonic Temple and Oriental Theater is a 22-story steel-frame theater-office building, clad with reddish-brown brick and terra cotta. It was designed in the Art Deco style with exotic Middle Eastern- and Oriental-influenced ornament. The first floor is defined by a large, two-story-high arched theater entrance and a smaller, one-story-high entrance to the building's elevator lobby. Most exterior ornament, detailed in terra cotta, is found around the theater entrance. Storefronts occupy the space between these entrances. Upper floors are

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detailed with recessed windows between projecting piers. Terra cotta ornament decorates the building's roof parapet.

The building was commissioned by the United Masonic Temple Corporation and was meant to replace the nearby Masonic Temple at State and Randolph, designed by Burnham and Root in 1892. It combined the Oriental Theater, Masonic lodge rooms, and rental office space.

The building's original theater marquee has been removed, as has some terra cotta ornament atop the crown of the building. Despite these losses of original building fabric, the building retains its historic form and the vast majority of its detailing, conveying its historic character.

14 - 16 West Randolph Street (# 90)

Contributing

Old Heidelberg

*1934; Graham, Anderson, Probst and White
Restaurant / German Revival
CHRS - "orange"*

The Old Heidelberg is a two-story restaurant building, clad with white-painted stucco and trimmed with painted wood. It is a unique building within the context of present-day downtown Chicago, designed in an unusual German Revival style meant to draw associations with quaint German villages. Its rough textured facade has a scalloped gable rising above the two-story body of the building. The ground floor has been altered to allow large glass windows, but the second floor retains ornamental shutters. A gable niche contains a carved wood figure of a man which originally emerged from an enclosed niche as chimes marked each hour of the day.

The building retains some historic interior features. The front room has been substantially altered, but the original main dining room, located beyond the front room, retains its arched ceiling and much of its decorative wood and plaster detailing. However, the murals in the dining room are a recent addition.

The building was a spin-off of the popular "Old Heidelberg" restaurant concession at the Century of Progress Exposition and is one of the few buildings remaining in downtown Chicago that was built in direct response to the 1933-34 world's fair.

The building's storefronts have been remodeled and signs added after the district's period of significance. However, the building retains its historic form and most of its historic details and is able to convey its historic character to an observer.

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8 - 10 West Randolph Street (# 91)

Noncontributing

Vaughan's Seed Store Building (The Randolph)

1923; Holabird and Roche

Specialty store building

The Vaughan's Seed Store Building is a four-story specialty store building, the facade of which is covered with blue false-front metal cladding.

The building was commissioned by the Vaughan Seed Store, which used it as a showroom. This store operated from this location during the 1930s and 1940s. Sometime between 1957 and 1970, the present metal cladding was added to the building, obscuring the historic facade.

2 - 6 West Randolph Street (# 92)

Noncontributing

(vacant)

ca. 1955

Specialty store building / International Style

This commercial building, formerly housing The Bedding Center store but currently vacant, is a four-story steel-frame specialty store building, clad with white metal and glass. It was designed in the International Style. A building permit calling for the wrecking of the Dyche Building, the previous building on the site, was issued in December 1954, and the present building was probably built soon after.

62 - 64 East Randolph Street (# 93)

Contributing

Wetten Building

1937; Mundie, Jensen, Bourke and Havens

Specialty store building / Moderne

The Wetten Building is a two-story steel-frame specialty store building, clad with gray limestone. It was designed in the Moderne style and is decorated with chevron details. The building has two facades, a primary one facing Randolph and a secondary one facing Couch Place.

The building that it replaced was the westernmost one-third of a three-lot-wide Italianate commercial building designed by William W. Boyington in 1872. The middle one-third of the original building, known as the Bowen Building (see entry # 94) still stands directly to the east at 66 East Randolph Street.

The building's long-term tenant was Denison's, a party-goods store.

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A metal sign that covered the upper part of the building's Randolph facade, added after the period of significance, was removed in 1998, revealing as intact the building's historic limestone facade and upper-floor windows.

66 East Randolph Street (# 94)

Contributing

Bowen Building

1872; William W. Boyington

Loft building / Italianate

CHRS - "orange"

The Bowen Building is a five-story loft building, clad with white-painted brick. It was designed in the Italianate style with handsomely detailed sheet-metal window hoods. It is one of only a few buildings remaining in Chicago by the hand of Boyington, best known for the Chicago Water Tower, and is one of the finest examples of post-Fire commercial architecture in Chicago today.

Built by Ira, James and Chauncey Bowen, the building remains the only existing portion of a three-lot-wide building designed by Boyington. An early tenant, in 1874, was G. C. Cook and Company, wholesale tea dealers. In 1928, Charles Barth furriers was one of several wholesale firms occupying the building.

The building's storefront was remodeled ca. 1950s and the cornice has been removed. Despite these alterations, the Bowen Building retains its historic form and details and conveys its historic character to the viewer.

26 - 38 West Washington Avenue /

Contributing

102 - 112 North Wabash Avenue (# 95)

Marshall Field and Company Department Store Annex

1892; D. H. Burnham and Company. with Charles Atwood as design partner

Department store-professional office building / Italian Renaissance

National Historic Landmark - listed 6/2/78

CHRS - "red"

The Marshall Field and Company Department Store Annex is a nine-story, gray limestone- and terra cotta-clad department store-professional office building, designed in the Italian Renaissance style. Designed by D. H. Burnham and Company, it was built as an annex to the then-existing main store, built in 1878, which stood just to the west at the northeast corner of State and Washington.

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The Marshall Field and Company Annex has the appearance of a Renaissance urban *palazzo*. In general, windows are spread evenly across the rusticated stone and terra-cotta facade. A two-story base combines large storefronts and second-floor windows, including round-arched windows on each corner of the second floor. Wide rusticated piers separate these windows, as well as third-floor windows, each double-hung sash, which are grouped in pairs. The next three floors are clad with rusticated terra cotta. The middle three bays of each facade are filled with windows, grouped in threes and accented with transoms and simple pediments, set within three-story round arches. Other windows are pairs of double-hung sash. The top three floors form a visual unit, with small double-hung sash windows spread evenly across the facade. Piers between windows on the top floor are accented with decorative panels. A wide, overhanging cornice adds visual emphasis to the building's roofline.

The building was built as a combination department store-professional office building. For many years, it housed store departments on its lower floors and doctors, book dealers, and other entrepreneurs on its upper floors.

The building has excellent integrity, retaining most original features, including its cornice.

**19 -37 East Madison Street / 2 - 8 South Wabash Avenue (# 96)
Heyworth Building****Contributing***1904; D. H. Burnham and Company**Professional office building / Commercial**CHRS - "orange"*

The Heyworth Building is a 19-story steel-frame professional office building, clad with brown brick and trimmed with terra cotta. It was designed in the Commercial style with Classical Revival details. The building is a large dark mass amidst lighter-colored buildings such as the adjacent Carson, Pirie, Scott and Company and Mandel Brothers department stores. A two-story base has glass-enclosed storefronts on the first floor and single, double-hung windows on the second. Low-relief foliate ornament decorates the secondary cornice that separates this base from upper floors. The window pattern of these upper floors is regular and reflects the underlying skeletal frame of the building. Windows are grouped in threes and are grouped with spandrels between slightly projecting piers. Another secondary cornice separates the body of the building from the top three floors. At this level, windows are also grouped in threes, but set within round-arched niches.

Commissioned by Otto Young, an important Chicago real-estate developer, the Heyworth historically has housed large numbers of medical professionals and jewelers. Ground-floor tenants in 1922 included Guth confectioners, Charles E. Graves & Company jewelers, F. N.

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Matthews & Company ladies suits, the Redfern Corset Shop, and O'Connor & Goldberg Shoes, whose French Rococo shop was at 23 East Madison. During the 1930s and 1940s, other ground-floor tenants included Olson Rugs and Sherman Dresses.

The building's dark gray granite storefronts were added ca. 1950s, roughly the same time as the remodeled building lobby. The O'Connor & Goldberg shop interior survived for many years, finally being obscured during a renovation for Lechter's housewares in the early 1990s. However, the store's Rococo-style entrance, with its bronze detailing, remains. Despite alterations, the Heyworth Building continues to convey its historic character through the retention of its historic form and details.

16 - 22 West Monroe Street (# 97)**Contributing****Majestic Building and Theater (Shubert Theatre)***1905; Edmund R. Krause**Theater-office building / Commercial**CHRS - "orange"*

The Majestic Building and Theater is a 20-story steel-frame theater-office building, clad with white brick and trimmed with white terra cotta. It was designed in the Commercial style with Classical Revival detailing. The building is quite tall for its narrow width. The first floor is dominated by the theater entrance, with its projecting marquee, and the smaller, more modest building entrance. Upper-floor windows are set in a regular pattern, grouped in threes between projecting piers ornamented with a profusion of classical moldings and geometric panels. The building's cornice is strongly modeled with brackets and dentils.

The building was developed by Mrs. Augustus Lehmann. Upper-floor tenants during the 1920s, 1930s, and 1940s included lawyers and real estate agents. During this period, the only ground-floor tenant, located between the building and theater lobbies, was Bostonian Shoes. The theater was acquired in 1945 by Lee and J. J. Shubert, who renamed it the Shubert. In 1991 the theater was bought by the Nederlander Organization.

The building retains excellent physical integrity.

10 - 12 East Monroe Boulevard (# 98)**Contributing****Monroe Garage (Carson, Pirie, Scott and Company Department Store)***1939; Louis Kroman, with Benjamin Shapiro as engineer**1948 (remodeled and integrated into Carson, Pirie, Scott and Company Department Store)**Department store building (1948) / Chicago**CHRS - "orange"*

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The Monroe Garage, now part of the Carson, Pirie, Scott and Company Department Store, is a ten-story steel-frame department store building, clad with cream-colored terra cotta. Its current appearance dates from its 1948 remodeling. It was designed in the Chicago style, and its exterior is similar to that of the adjacent Carson, Pirie, Scott and Company Men's Store (see # 57).

Originally designed as a parking garage in 1939, the building was bought by Carson, Pirie, Scott and Company and remodeled in 1948 for incorporation into its department store complex. The building retains excellent integrity from the 1948 remodeling.

**27 - 35 East Monroe Boulevard /
100 - 104 South Wabash Avenue (# 99)**

Contributing

Goodard Building

*1912; D. H. Burnham and Company, with Joachim G. Giaver as engineer
Professional office building / Commercial
CHRS - "orange"*

The Goodard Building is a 13-story steel-frame professional office building, clad with red brick. It was designed in the Commercial style with Classical Revival details. The building has a two-story base of gray granite cladding and large plate-glass windows. The next two floors have a cladding of white terra cotta, ornamented with Greek key moldings. Upper floors are clad in brick and are punctuated with windows in a regular pattern, filling structural bays. The top floor has similar windows but is clad with white terra cotta, providing a visual "coda" for the building.

The building's ground-floor tenants in 1922 were the General Cigar Company, K & K Jewelry, Thompson's Restaurant, and the Wells Shop. Upper-floor tenants included a large number of osteopaths, doctors, and tailors. In 1936, the Mayfair Grill and Walgreen Drugs were ground-floor tenants. In 1945, a tavern and Braniff Airways had subdivided the Mayfair Grill space, while a hat store occupied the corner space formerly rented by the drug store.

Exterior alterations include a recladding of the first two floors and replacement windows, both ca. 1960s. The building retains its historic form and most of its historic details, conveying to the observer its historic character.

**25 - 27 West Adams Street (# 100)
Palmer Building (Berghoff's Restaurant)**

Contributing

*1872; C. M. Palmer
Loft building / Italianate
CHRS - "red"*

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The Palmer Building is a four-story loft building, clad with light brown-painted cast iron. It was designed in the Italianate style and is notable for its cast-iron facade, one of only two remaining in Chicago. Upper floors retain their original configuration of layers of paired windows, set within slightly recessed cast-iron arches.

The building also is notable as a speculative commercial building commissioned by real-estate developer Potter Palmer. Palmer was the driving force behind the development of State Street as Chicago's main retail street in the 1860s and 1870s. He also was a major holder and developer of Chicago real estate in general, and the Palmer Building is a surviving example of his commercial real-estate portfolio. The building housed Elfman Lunch during the 1930s and 1940s.

The storefront was remodeled for Berghoff's Restaurant by 1952. The cornice has been removed. The building retains its historic form and details, however, and conveys to the viewer its historic character.

15 - 23 West Adams Street (# 101)
Stone Building (Berghoff's Restaurant)
1872
Loft-public hall building / Italianate
CHRS - "red"

Contributing

The Stone Building is a three-story loft-public hall building, clad with painted sandstone. It was designed in the Italianate style and is a rare example of a post-Fire commercial building. Upper floors are smooth-surfaced and are pierced by arched windows set in a regular pattern.

Built by real-estate developer Horatio Stone, the building was designed with retail space on the first floor, offices on the second, and public halls and meeting rooms on the third. Once found throughout Chicago, "public hall" buildings are now uncommon, and the Stone Building is believed to be the only one remaining in the Loop. In 1874 the building housed Croskey & Company wholesale liquors. By 1928, Berghoff's Restaurant had occupied the building. Listed at 19 West Adams were the various public halls, named Dewey Hall, Franklin Hall, Liberty Hall, and Washington Hall.

The storefronts were remodeled for Berghoff and the cornice removed by 1952. Despite these alterations, the building retains its overall form and important details, and conveys its historic character to the observer.

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18 - 26 East Adams Street (# 102)
(Russian Palace Restaurant; Wigfield)
ca. 1872

Contributing

Loft building / Italianate

This two-story loft building, clad with painted sandstone, was designed in the Italianate style.

During the 1930s and 1940s, it held a variety of retail shops selling hosiery, hats, dresses, and shoes.

Storefronts have been remodeled ca. 1950s and the cornice has been removed. The building continues to convey its historic character through its historic form and details.

30 East Adams Street / 134 - 146 South Wabash Avenue (# 103)
Hartman Building (Bennett Brothers)

Contributing

1923; Alfred S. Alschuler

Specialty store building / Commercial

The Hartman Building is a 12-story steel-frame specialty store building, clad with brown brick and beige terra cotta. It was designed in the Commercial style with Classical Revival ornament. The building has a two-story base of terra cotta, pierced by large storefront windows on the ground floor and wide windows on the second. Upper floors have pairs of double-hung windows recessed between brick piers. The top floor is clad with terra cotta.

It was constructed for the Hartman Furniture Company, which originally housed corporate offices and a showroom in the building. In 1936, the building's ground-floor tenants were the Chicago Furniture Mart, Bedford Shirts, and the Hartman restaurant. In 1945, Bedford Shirts was joined by shops selling candy, luggage, gifts and babywear.

The building entrance was renovated with silver metal ca. 1950s. It retains its historic form and details, conveying to a viewer its historic character.

14 - 18 West Jackson Boulevard (# 104)
(Mr. Submarine)

Noncontributing

1882 (original five-story commercial building)

1939 (remodeling as two-story specialty store building); Walter McDougall

Specialty store building

This two-story specialty store building, clad with metal and glass, is a 1939 remodeling of an five-story loft building built in 1882.

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19 - 23 East Jackson Boulevard (# 105)

Contributing

Finchley Building (Comerfield J. O'Malley Place, DePaul University)

1927; Alfred A. Alschuler, with Lieberman & Hein as engineers

Specialty store-professional office building / Tudor Revival

CHRS - "orange"

The Finchley Building is a 15-story steel-frame specialty store-professional office building, designed in the Tudor Revival style. The building has a front facade clad with gray Bedford limestone and pierced with storefront and upper-floor windows in a somewhat irregular pattern. This irregularity is enhanced above the fifth floor by Tudor half-timbering made of stucco and wood. As part of this picturesque facade arrangement, a structural bay is cantilevered outward above the eighth floor and is topped by a gable roof.

The building was constructed for the Finchley men's clothing store, which was located in the building throughout the 1930s and 1940s. Finchley's New York store, constructed at 566 Fifth Avenue in 1924 to the designs of Beverly S. King, is a similar, although much smaller, Tudor Revival design. Upper-floor tenants in 1941 included a large number of dentists and clothiers.

The building retains excellent integrity.

18 - 22 East Jackson Boulevard (# 106)

Contributing

Gibbons Building

1912; Marshall and Fox

Office building / Commercial

The Gibbons Building is a 16-story steel-frame office building, clad with red brick and trimmed with white terra cotta. It was designed in the Commercial style with Classical Revival details.

The building was built for W. M. Gibbons; it later was known as the U. S. Annuity and Life Building. In 1922, ground-floor tenants were Florsheim Shoes, Ogilvie & Heneage clothing, and the tailor Harry Mitchell. Ground-floor tenants in 1936 included Ronsley Florist and a tailor shop. In 1945 a trunk shop was located there.

The building has had storefront alterations ca. 1985 and the cornice has been removed. Despite these changes, the building retains its overall historic form and most important details, and conveys its historic character to an observer.

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22 East Jackson Boulevard (# 107)
(vacant - under rehabilitation)**Contributing***date unknown; possibly 1909**Restaurant**CHRS - "orange"*

This small three-story red brick building is located on property originally part of the grounds of the Henry Horner home, which occupied the northwest corner of Wabash and Jackson before the Chicago Fire of 1871. No original building permit was located for the building, which is tucked behind the adjacent Steger Building at the northern end of a short alley opening onto Jackson.

The Chicago Historical Society Library's clipping files contain several newspaper articles and other documents that speculate about the building's origins. Most state that the building probably was built in 1909, when the Steger Building was constructed. Some speculated that the building replaced the stable adjacent to the Horner home, which was believed to have survived the Chicago Fire to become a restaurant, Colonel Abson's Chop House. (This has not been verified.)

The building housed restaurants for many years, including the Red Path Inn and Robinson's.

24 - 32 East Jackson Boulevard (# 108)
Steger Building**Contributing***1909; Marshall and Fox**Specialty store-office building / Commercial**CHRS - "orange"*

The Steger Building is a 19-story steel-frame specialty store-office building, clad with white terra cotta. It was designed in the Commercial style with Classical Revival ornament. The building has a three-story base, with large storefront windows on the ground floor and windows grouped in threes on the second and third floors. Above a secondary cornice, upper-floor windows are set in a regular pattern. Single windows pierce the flat wall surfaces of both Wabash and Jackson facades. The top three floors are separated by an additional secondary cornice, but the window pattern remains the same. The building's elevator lobby is an attractive Classical Revival space, with ceramic tile walls detailed with paneling and swags.

Built by Steger and Sons piano manufacturers, the building held offices and a showroom for the company. In 1922, ground-floor tenants were a cigar store, Platinumsmiths jewelers, and Steger & Sons. Upper-floor tenants included the Reed and Sons Piano Manufacturing Company, Kuerten & Steen tailors, and the architectural offices of Alfred S. Alschuler, a prominent

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architect of commercial buildings, including several within the district. Through the 1930s and 1940s, ground-floor tenants included shops devoted to men's wear, jewelry, and shoes, including a Florsheim Shoes outlet.

New storefront sash was placed in original terra-cotta surrounds ca. 1950s and 1970s. The cornice has been removed as well. Despite these changes, the building continues to convey its historic character through the retention of its historic form and details.

Lake Street, Wabash Avenue and Van Buren Street**Contributing****Chicago Union Loop Elevated Structure and Stations (# 109)***1897; John Alexander Low Waddell (elevated structure), A. M. Hedley (original stations)**Elevated rail structure and stations / Classical Revival (original stations)**National Register - determined eligible for listing 11/15/78**CHRS - "orange" (Wabash/Madison station)*

The Chicago Union Loop elevated rail structure and stations were constructed in 1897 to provide a common set of tracks for existing and planned elevated rail lines connecting downtown Chicago with outlying Chicago neighborhoods. It consists of an elaborate steel structure supporting tracks and stations. This superstructure forms a loop around central downtown Chicago, following Lake Street, Wabash Avenue, Van Buren Street, and Wells Street (originally Fifth).

Only part of the Union Loop elevated structure lies within the Loop Retail Historic District. That section within the district begins at State and Lake, extends east along Lake to Wabash, then south on Wabash to just south of Jackson (approximately 316 South). An additional section along Van Buren, between State and the north-south alley between State and Wabash, also lies within the district.

The elevated structure was designed by John Alexander Low Waddell, an engineer of Canadian birth who opened an office as a bridge designer and consultant in Kansas City, Missouri, in 1886. The structure was built in sections and by several different contractors. The Lake Street section was constructed by the Phoenix Bridge Company of Phoenixville, Pennsylvania. The Wabash and Van Buren sections were built by the Pencoyd Iron Works of Pencoyd, Pennsylvania.

At the street level, concrete foundations support rows of steel pillars, flanking street lanes. They in turn support massive steel girders and latticework beams that span the streets and form the structure supporting a pair of elevated tracks, plus stations. Staircases rise from sidewalks to mezzanines to station platforms at the stations on Wabash, while the staircases at State/Lake rise directly to station platforms.

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Four pairs of stations are completely, or in part, within the district--State/Lake, Wabash/Randolph, Wabash/Madison, and Wabash/Adams. These stations originally had Classical Revival station houses built of wood and clad with sheet metal embellished with pilasters, paneling and other classical detailing. Station platforms were covered by continuous roof canopies supported by iron supports. Platform railings were constructed of iron in both criss-cross and curvilinear patterns. Staircases also were constructed of iron, had similar railings, and were embellished with classical detailing, including shallow pediments atop staircase entrances.

All four stations within the district have been substantially changed with the removal of historic station houses, railings, and decorative details. The station with the greatest amount of historic fabric remaining is the Wabash/Madison station, which retains its historic west station house with its Classical Revival-style sheet metal cladding. (The east station house at Wabash/Madison was demolished in 1968.) All four stations also retain most historic iron canopy supports. Some historic iron platform railings remain at the State/Lake, Wabash/Randolph, and Madison/Wabash stations.

The loss of historic building fabric at most stations dates from the 1950s and 1960s, after the district's period of significance. The Chicago Transit Authority (CTA) undertook a modernization of Loop Elevated stations during this period. General changes included lengthened platforms, the removal and replacement of historic station houses and railings, and the addition of fiberglass and metal wind breaks.

Service changes by the CTA led to the shortening of platforms at stations on Lake and Wabash from 10 car lengths to 6 in 1965. These platforms later were expanded to 8-car lengths with new wood flooring and iron railings. Original platform and staircase railings have been partially replaced at all four stations with non-historic details. Pediments and other historic detailing on station staircases have been removed as well.

Several original station houses were completely removed in 1968, including both station houses at Wabash/Adams and those on the east side of the Wabash/Madison and Wabash/Randolph stations. They were replaced with corrugated fiberglass and metal windbreaks. The remaining station houses have had most historic materials replaced. The west station house at Wabash/Randolph was completely remodeled in 1957 with glass and aluminum walls and doors, a terrazzo floor, and enameled steel panels. In 1967, the south facade of the State/Lake station was completely remodeled with glass and metal walls, while the north facade mixes some historic and non-historic window sash and walls. The Wabash/Adams station, remodeled with the removal of historic station houses in 1968, was further remodeled in the

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1980s with the removal of fiberglass and aluminum walls from the earlier remodeling and the installation of clear glass wind breaks.

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SECTION 8 - NARRATIVE STATEMENT OF SIGNIFICANCE

SUMMARY

The Loop Retail Historic District is locally significant under Criterion A for commerce as the historic center of retail, wholesale luxury goods, and professional- and personal-services commerce in Chicago's Loop between 1872 (the date of the earliest buildings in the district) and 1949. During this period, department stores and specialty shops along State Street and Wabash Avenue sold a vast array of merchandise to shoppers. Professional office buildings housed large numbers of medical professionals and skilled providers of personal services. Loft and office buildings provided space for wholesale merchants, especially those dealing with diamonds, jewelry and silverware. These commercial activities all combined to make the area of downtown Chicago around State and Wabash the most important retail center in Chicago for many years.

The district also is locally significant under Criterion C for architecture as the largest and most significant concentration of historic department stores, loft and specialty store buildings, professional office buildings, theaters and hotels built in Chicago between 1872 and 1949. These buildings are excellent examples of the building technologies historically important in the history of commercial Chicago architecture during the period of significance, including steel-frame skeleton construction and architectural terra-cotta cladding. The major architectural styles characteristic of commercial Chicago architecture during this period are represented as well, including Italianate, Renaissance, Chicago, Commercial, Commercial Revival, Late Gothic Revival, Art Deco, Moderne, and the International Style. These buildings also represent the work of many important architects and firms designing commercial buildings in Chicago during the period of significance. These architects include John Mills Van Osdel, William W. Boyington, Wheelock and Turner, William Le Baron Jenney, Holabird and Roche, Burnham and Root, D. H. Burnham and Company, Adler and Sullivan, Louis H. Sullivan, Marshall and Fox, Rapp and Rapp, Graham, Anderson, Probst and White, Holabird and Root, Burnham Brothers, and Alfred S. Alschuler.

The overall significance of the Loop Retail Historic District is underscored by the fact that it contains the largest concentration of designated historic buildings--National Historic Landmarks, properties on the National Register of Historic Places, or locally designated Chicago Landmarks--in the city. Despite the loss of some buildings historically associated with the State-Wabash retail area, the district remains a coherent arrangement of buildings and streetscapes that reveal much about the history of commercial Chicago architecture. In its overall scale and massing of buildings, their styles and detailing, and their spatial relationships with each

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other and the sidewalks and streets passing between them, the Loop Retail Historic District retains its historic character and provides valuable information about the history and architecture of Chicago commerce between 1872 and 1949.

In order to fully recognize all buildings that are integral parts of the Loop Retail Historic District and that contribute to its historic character, Criteria Consideration G has been applied and 1949 has been chosen as the end date for the district's period of significance. Only one year after the usual fifty-year cutoff date for National Register listing, this year was chosen because it was the date of construction for the Woolworth Building (# 35) at 211 - 229 South State Street. The construction of this specialty store building was part of the historic patterns of development found within the district and can be understood within the historic context established for earlier buildings within the district. The Woolworth Building is an integral part of the district, exhibiting both building use (specialty store retail) and physical characteristics, including scale, facade arrangement (including prominent glass storefronts), use of traditional building materials (gray Bedford limestone), and historic architectural style (Moderne), characteristic of earlier buildings that contribute to the historic significance of the district.

Criterion A

Since the 1870s, State Street and Wabash Avenue have comprised the heart of Chicago's historic downtown Loop center of retail, wholesale luxury goods, and professional- and personal-services commerce. Due to a public transportation system that historically gave Chicagoans easy access to downtown, State Street, Wabash Avenue and the cross streets connecting them became the city's largest retail and professional office district during the decades following the Chicago Fire of 1871. It was, according to the noted historian Neil Harris, "the most concentrated downtown retail section in the country," drawing buyers from the entire Chicago metropolitan area and from the entire Midwest as well.¹⁵ Its commercial strength and vitality mirrored that of Chicago itself, growing rapidly in the late nineteenth century to challenge New York itself as America's leading city.

In 1890, within a little more than fifty years of its incorporation as a city, Chicago was poised to become the largest city in the United States. Its growth was astonishing and was marveled by

¹⁵Neil Harris, "Shopping--Chicago Style," in *Chicago Architecture 1872-1922: Birth of a Metropolis* (Munich: Prestel-Verlag in association with The Art Institute of Chicago, 1987), p. 137.

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Americans and Europeans alike. As indicated by historian Arnold Lewis, the dynamic character of the downtown "Loop" commercial district caught the imagination of its visitors:

Walking into the Loop around 1890 was for hundreds of British, French, and German visitors an early encounter with tomorrow, an encounter analogous to entering a time warp. The Loop, an evolving consequence of accelerating pressures and innovative means to cope with them, was inhospitable to many of their preoccupations. At first, it made no more sense to foreign observers than their own first expressions of shock made to Chicagoans, who, having lived with the daily changes of their city, considered its continuous transformations normal and necessary. Regardless of their inclinations toward change or the status quo, regardless of the extent to which they proclaimed Chicago a modern school room or an urban failure, their encounters, particularly their initial ones, were seldom painless. The Loop had brought the future to the present, but it was not the kind of future Europeans had mused about.¹⁶

The Loop Retail Historic District remains today an outstanding collection of the streetscapes and buildings, including department stores and skyscrapers, that have impressed and fascinated both Chicagoans and visitors during the past hundred years.

The growth of the State-Wabash corridor as Chicago's main street was as dramatic as the city's overall development in the nineteenth and early twentieth centuries. These streets were widely known and praised for the comprehensiveness of their stores and services and for the contribution they made to Chicago's economy. Most retailers of at least local significance, both department stores and specialty shops, had flagship stores or important outlets in the district. Large concentrations of medical professionals and skilled craftsmen also kept offices in the district. Bounded on the east by the office buildings of Michigan Avenue, on the north by the wholesale market along South Water Street, on the west by the office district of Dearborn, Clark and La Salle, and on the south by the "Skid Row" centered at State and Harrison, the retail district centered on State Street and Wabash Avenue had a distinct commercial character throughout its history. Even with the rise of large neighborhood shopping areas in the years after 1910, State Street and Wabash Avenue maintained its preeminence into the years immediately after World War II.

The principal component of Chicago's retail history was the department store. In 1926, a boosting publication announced, "State street [sic], with its great department stores each a

¹⁶Arnold Lewis, *An Early Encounter with Tomorrow: Europeans, Chicago's Loop and the World's Columbian Exposition* (Chicago: University of Chicago Press, 1998), p. 4.

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'World's Fair' in itself", was one of "the world's most famous bazaar streets."¹⁷ That same year, a survey of Chicago retail commerce, published by the Chicago Association of Commerce, touted downtown Chicago as having

the largest aggregation of retail stores and the largest and most complete stocks of merchandise of every kind and character that are to found in the whole wide world. This space contains not only the largest selection of merchandise of every kind, but it contains the largest individual retail store, the most beautiful retail store building and the largest total of capital investment in retail merchandise stocks to be found in the world. In these stocks of merchandise, one may find novelties and staples from every civilized country and from the tribal homes of more than one hundred savage or semi-civilized peoples.¹⁸

The "Seven Sisters," a popular nickname for the seven downtown department stores, cut across economic strata and filled State and Wabash with shoppers. Marshall Field and Company, one of the best-known department stores in the world, catered to Chicago's economic elite. In its grandly scaled department store complex, which covered more than one square block at its greatest extent, thousands of workers worked to fulfill Marshall Field's motto, "Give the lady what she wants." Other department stores on State Street strove to bring the glories of mass merchandising to Chicagoans of more modest means. Mandel Brothers and Carson, Pirie, Scott and Company catered to Chicago's growing middle classes. The Boston Store, A. M. Rothschild, the Fair Store, and Siegel, Cooper and Company were known for the vast array of moderate- and low-cost goods that filled the display counters and floor space of their capacious stores. Enticing window displays behind large plate-glass windows lured Chicagoans into these stores, but excellent prices kept them returning.

Department stores were "magnets of commerce," and as such drew other, smaller retailers, who ran specialty stores along both State and Wabash. Some, especially high-volume merchants such as Woolworth, Kresge, and the McCrory Store, were housed in their own buildings on State. Wabash attracted lower-volume retailers such as furniture dealers, book sellers, and piano manufacturers who needed large salesrooms, but without the premium rents of State. Other shop owners opted for ground-floor space in office buildings that dotted key corners along both State

¹⁷Quoted in Mayer and Wade, *Chicago: Growth of a Metropolis*, p. 288.

¹⁸Chicago Association of Commerce Anniversary Committee, *Survey on Local and Retail Conditions* (Chicago: Chicago Association of Commerce, 1926), p. 1.

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and Wabash. Still others, mostly entrepreneurs dealing in personal services, luxury items, or niche retailing, occupied spaces in specialized "tall shops" buildings that catered to them.

In these tall shops buildings and other office skyscrapers, they were joined by professionals and businessmen wanting proximity to the thousands of shoppers that swelled State and Wabash daily. Medical professionals especially favored office buildings such as the Reliance, Chicago, and Pittsfield, built in the heart of Chicago's retail district. But personal-service providers in general, including barbers, hairdressers, dressmakers, tailors, watch repairmen, and others, occupied upper-floor offices in these and other buildings. Also found in abundance within these buildings were skilled craftsmen and dealers in luxury items for both wholesale and retail trade. Especially common were jewelers, diamond merchants, and silversmiths who favored buildings such as the Heyworth, Mallers, Silversmith, and Kesner.

The resulting mix of commerce--large- and small-scale retail, medical professionals, dealers in luxury goods, personal-services providers--combined to make State Street and Wabash Avenue the destination of thousands of Chicagoans and visitors daily during the district's period of significance. The buildings that remain today are tangible memories, in brick and terra cotta, steel and glass, of the commercial heritage so strongly identified with these streets. Many of the buildings within the district are individually significant and well-known. But it is the total ensemble of buildings in the district that fully tells the story of downtown Chicago retail, wholesale luxury, and professional- and personal-service providers.

Criterion C

Architecturally, the district comprises the largest and most significant concentration of historic department stores, loft and specialty store buildings, professional office buildings, theaters and hotels built in Chicago between 1872 and 1949. Many of these buildings are premier examples of the Chicago style and are known internationally as monuments of modern architecture. Others are fine examples of the rich diversity of forms, styles, and detailing that were created by Chicago's architects, from the Italianate delicacy of the Page Brothers Building's cast-iron facade to the boldly spare modernism of the store for Edison Brothers Shoes. State and Wabash showcase the wide array of building types that fostered merchandising--1870s-era loft structures, department stores, highrise "tall shops" buildings--as well as the theaters, hotels, and office buildings that complemented the dominant retail activity of the streets. The district contains many important examples of the work of significant Chicago architects, including John Mills Van Osdel, William W. Boyington, William Le Baron Jenney, Holabird and Roche, Adler and Sullivan, Louis H. Sullivan, D. H. Burnham and Company, Howard Van Doren Shaw, Marshall

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and Fox, Rapp and Rapp, Burnham Brothers, Graham, Anderson, Probst and White, Holabird and Root, and Alfred S. Alschuler, to name the most prominent. Overall, the district exhibits the broad range and visual richness of historic commercial buildings found in Chicago's Loop. Within the district, a number of buildings are internationally recognized as outstanding examples of early modern American architecture, especially the Chicago style. For example, the Second Leiter Building (# 44), designed by William Le Baron Jenney, is an important early example of skeleton-frame construction and its clear expression in exterior form and detailing. To late nineteenth-century Chicagoans, the Reliance Building (# 10), designed by D. H. Burnham and Company, was a breathtakingly transparent vision of the possibilities inherent in new building technologies--steel-frame skeletons, non-load-bearing curtain walls, architectural terra cotta, and glass. The Schlesinger and Mayer Department Store (# 17), now owned by Carson, Pirie, Scott and Company, was Louis Sullivan's belief, writ in steel, terra cotta and iron, that modern architecture could be rational and beautiful without quotation from historic architectural styles.

The history of downtown Chicago's retail prominence is visible today through its buildings, the most intact and significant grouping of historic commercial buildings devoted to retail remaining in Chicago. Every building type and architectural style of significance to Chicago commercial architecture during the district's period of significance is represented by buildings found within the district. For example, the largest group of Chicago's oldest commercial buildings--loft buildings constructed in the decade after the Chicago Fire of 1871--are found within the district. Six of State Street's fabled "Seven Sisters" department store buildings remain as well. Other building types, including later loft buildings, specialty stores, professional office buildings, tall shops buildings, theaters and hotels, also are represented with locally significant examples. In addition, most historically significant architects designing commercial buildings in Chicago during the period of significance are represented by buildings within the district.

The development of the Loop Retail Historic District as the historic center of retail, wholesale and professional office development in downtown Chicago, and the physical form and ornament of the buildings that sheltered these commercial activities, can be discussed further in the context of distinct periods of development:

- **Loop Commerce Prior to the Chicago Fire of 1871**
- **The Post-Fire Decades (1872 - 1890)**
- **The Boom Years from 1890 to World War I**
- **Retail Maturity During the 1920s**
- **Years of Depression, War, and Renewal (1930 - 1949)**

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LOOP COMMERCE PRIOR TO THE CHICAGO FIRE OF 1871

Although no buildings remain from the period before the Chicago Fire of 1871, the primacy of State Street as the retail center of Chicago was established during the late 1860s. This pattern of property use would be reestablished by downtown property owners during the frenzy of reconstruction that followed the Fire.

Between Chicago's establishment as a village in 1833 and the Civil War years of the early 1860s, the development of the frontier town centered on the south bank of the Chicago River. Along the south bank, flanking South Water Street, were the warehouses and mercantile loft buildings that housed the economic life blood of Chicago merchants and traders. Just to the south and parallel with South Water was Chicago's "Main Street," Lake Street. Along Lake, stretching from Lake Michigan and the Illinois Central railroad yards on the east to the south branch of the Chicago River on the west, were the main government, commercial, and hotel buildings of the town. Chicago during these early years remained small enough that its important private and public functions remained concentrated along this one street. South of Lake, streets remained relatively underdeveloped commercially or were residential in character.

In the years immediately after the Civil War, Chicago had grown to a city of more than 150,000. A dry-goods merchant, Potter Palmer, recognized that Lake Street no longer was adequate as the Main Street for the rapidly growing city. Government and business had already begun to leave the street for buildings on La Salle and Clark, and Palmer saw the need for a similar, specialized district for retail and wholesale commerce. He chose State Street, at the time a muddy, unprepossessing street lined with one- and two-story frame commercial and residential buildings. Starting in 1867, he bought approximately three-quarters of a mile of real estate along the street, south of Lake, widened the street, and began improving it with finely-detailed, stone-fronted commercial buildings of four to six stories in height. These buildings were designed in fashionable architectural styles of the period, including Italianate, Renaissance, Gothic, and Second Empire. Within three years, quality retail concerns had abandoned Lake for State.

Two of the new State Street establishments were especially important for the commercial institutions that filled them and the men whose vision inspired their construction. One of these buildings was Potter Palmer's own establishment, the seven-story Palmer House, a hotel located at State and Quincy, which opened September 26, 1870. Designed by John Mills Van Osdel in the then-fashionable Second Empire style, the Palmer House had 225 rooms and cost \$300,000 to build and furnish. The following year, Palmer opened a second Palmer House at the southeast corner of State and Madison. As an institution, the Palmer House, now in its fourth incarnation,

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remains a vital presence on State. Another important building, located on the northeast corner of State and Washington, became the new home for Field, Leiter and Company, the dry-goods merchant house headed by Marshall Field and Levi Leiter, former partners of Palmer. It was six stories in height and also was built in the Second Empire style. This corner of State and Washington has remained the location for the firm's successor company, Marshall Field and Company, to the present day.

As State Street was transformed into Chicago's main retail street in the late 1860s, Wabash Avenue, one block to the east, remained residential. Along with Michigan Avenue, Wabash formed one of the growing city's oldest and best residential neighborhoods. Commerce, primarily wholesale, spilled onto the northern end of the street where it met South Water and Lake, but to the south, it was lined with trees, fine houses, and prominent churches.

One of the factors that influenced Palmer's choice of State Street as Chicago's new retail street was transportation. In 1859, public transportation in the form of horsecars had been established in Chicago. Two important routes leading into the downtown area from residential areas to the south and west converged at State and Madison. Palmer saw that this intersection had potential as a commercial center for a larger downtown. His vision proved accurate. As Chicago's downtown developed during the late nineteenth and early twentieth centuries, surface public transportation, evolving from horse cars to cable cars to electric trolleys, continued to focus on the area surrounding State and Madison. These surface lines eventually followed tracks that encircled the core of downtown Chicago, creating a transit "loop" that eventually gave its name to the Union Loop elevated tracks, built in 1897 to connect existing and planned elevated rail lines converging on downtown, and then the downtown area itself.

THE POST-FIRE DECADES (1872 - 1890)

The buildings that typically were constructed after the Fire--small loft buildings constructed with load-bearing walls and internal cast-iron and wood supports and detailed with Italianate and Renaissance ornament-- were very similar to pre-Fire structures in both building technology and style. The greatest difference in the post-Fire era could be found on Wabash, as it changed from a fashionable residential avenue to a mixed wholesale-retail street, lined with buildings similar in character as those on State. The district retains important examples of these low-rise loft buildings, now rare, that once lined miles of late nineteenth-century Chicago streets.

On the evening of October 8, 1871, a fire started in a barn on DeKoven Street, southwest of downtown Chicago in a working-class residential neighborhood. Fed by high winds and dry

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autumn conditions, the fire soon spread out of control. During the next three days, Chicago was devastated. The city's entire commercial district was left in ruins, along with most of its finest neighborhoods. The new retail buildings on State were destroyed, along with the older mansions of Wabash. The fire spread as far north as the city's northern city limits at Fullerton Avenue, gutting four square miles, leaving a third of the population homeless, and destroying nearly \$200 million of property.

Many observers questioned Chicago's ability to recover from the fire's devastation. A New Orleans newspaper opined, "Chicago will never be like the Carthage of old. Its glory will be of the past, not of the present, while its hopes, once so bright and cloudless, will be to the end marred and blackened by the smoke of its fiery fate."¹⁹ But within days, reconstruction began. By the end of the first post-Fire week, almost 5,500 temporary structures had been erected and 200 permanent buildings were underway. Within two years, Chicago had largely rebuilt its downtown and was expanding beyond its former limits.

Despite occasional financial depressions during the next two decades, Chicago continued its astonishing growth. Its population grew from over 367,000 in 1872 to almost 1,100,000 in 1890. The city also expanded its physical reach throughout Cook County, annexing the Townships of Hyde Park, Lake, and Jefferson, and the Town of Lake View in 1889. By 1893, the communities of Norwood Park and Rogers Park and portions of Calumet joined the city. In the process, Chicago increased its land area to 185 square miles, preparing the way for continued growth in years to come. In all economic indicators, Chicago was becoming second only to New York and threatened to overtake New York in population. Retail commerce was no exception, and the area surrounding State and Wabash grew accordingly as the core of the city's retail district.

Although no buildings remained from the period before the Fire, the primacy of State Street as the retail center of Chicago, established during the late 1860s, continued as property owners and merchants rebuilt and restocked their stores. Many commercial establishments rebuilt on the same lots, establishing an identity with certain land parcels that would continue into the twentieth century. Palmer remained a key land owner along State, rebuilding the Palmer House on the southeast corner of State and Monroe where his previous hotel had stood. Marshall Field and Levi Leiter reestablished their wholesale and retail dry-goods store on the same northeast corner of State and Washington where their previous building had stood. By 1874, State Street's position as Chicago's premier retail street was secure. The *Improved Business Directory of*

¹⁹Quoted in Mayer and Wade, *Chicago: Growth of a Metropolis*, p. 117.

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Chicago on the London Plan, published in 1874, said about State Street, "This is one of the most important business streets of Chicago. On it are found some of the largest and most elegant stores, containing as fine an assortment of goods as can be found in any city on the continent."²⁰

The change in visual character and land use along Wabash Avenue after the Fire was more dramatic. Before, the avenue had been one of Chicago's most fashionable residential streets, lined with the freestanding mansions of many of Chicago's oldest families and the socially prominent churches that they attended. The Fire swept away these homes and sanctuaries, and they were not rebuilt. Instead, the growing commercial character of downtown Chicago was acknowledged and Wabash was gradually rebuilt during the 1870s and 1880s with loft buildings similar in scale and appearance to those on State.

The new commercial character of Wabash was similar to State, but with certain differences. North of Madison, the avenue housed wholesale firms wanting proximity to South Water and Lake streets, both important wholesale streets during the post-Fire years. South of Madison, Wabash acquired a retail character similar to State, with dry goods stores and smaller specialty retailers.

The loft buildings that lined both State and Wabash after the Fire shared common visual characteristics of form and detail that were in response to land use, available building technology, and design taste of the period. These buildings were similar in size, scale, building technology and architectural style to those that had been destroyed in the Fire. Outer walls were built of load-bearing masonry, while interior supports combined wood joists and wood or cast-iron columns. Constructed with party walls, they formed continuous streetscapes without setbacks or side yards, utilizing every foot of valuable street frontage. These streetscapes were low and even in scale and provided a sense of enclosure for the rectilinear grid of downtown Chicago's streets.

Typically, the front facades of these buildings received the most refined architectural treatment. Overall, they were characterized by symmetrical and well-proportioned forms, having a rhythmic interplay of solids (wall plane) and voids (windows) which produced a regularly patterned

²⁰*Improved Business Directory of Chicago on the London Plan* (Chicago: G. J. Roberts & Co., 1874), p. 162.

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facade. These facades were divided between ground-floor storefronts, built of wood, metal and glass, and upper floors of solid masonry, pierced with individual double-hung windows arranged in regular patterns. Projecting string courses between floors provided a horizontal emphasis.

These facades were finished with face brick, dressed stone, or cast iron, which then were detailed in the popular styles of the period, especially Italianate and Renaissance. The 1860s and 1870s were a time of great eclecticism in American architecture, as architects adapted forms and details from historic European architectural styles for their own buildings. In the simplest designs, ornament was reserved for the cast-iron columns on the ground floor, window lintels, and cornice. In more complex examples, the detailing was more prolific, taking the form of incised stonework, embellished impost blocks, polychromatic masonry treatments, patterned brickwork, and ornate rooflines. Round arches, fluted columns, pediments, rosettes, and tracery also were common. John Mills Van Osdel, Wheelock and Thomas, and William W. Boyington were prominent architects during this period.

Loft buildings of the 1870s and 1880s provided flexible space for the wide variety of businesses and commercial ventures found in downtown Chicago. Retail merchants operated from ground-floor spaces, where large expanses of glass storefront windows provided a maximum of display area and penetration of daylight into store interiors. Cast-iron columns, employed in a post-and-lintel system to support the walls above, allowed this sweep of glass. Upper floors originally were left unsubdivided, to be partitioned according to user needs. Wholesale operations, small businessmen, and skilled craftsmen occupied these flexible spaces.

The district retains several examples of these post-Fire loft buildings, a rare building type in present-day Chicago. Relatively few remain along State Street; the five-story brick-clad building at 156 North State (# 7) retains much of its original character. However, the largest number of post-Fire buildings in the district can be found along Wabash Avenue between Randolph and Monroe. These include the Burton, Peck, and Couch (# 52-53) and the Burton, Haskell, and Atwater (# 68-70) groups. Built in the years immediately following the Fire, these buildings provide a tangible visual sense of the commercial streetscapes that impressed visitors to Chicago during the late 1870s and early 1880s. One traveler stated, "One's first impressions on seeing Chicago of to-day is that it is scarcely possible the magnificent business streets we see extending over a vast area could all have been rebuilt in so short a time."²¹

²¹Quoted in Mayer and Wade, *Chicago: Growth of a Metropolis*, pp. 120-121.

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Many of these structures today have had storefront alterations, reflecting the ongoing desire through the decades for modern display windows with which to entice Chicago shoppers. Upper floors, however, retain much of the original character of finely detailed brick and sandstone walls and trim.

Several buildings are significant in their retention of unusual metal facade elements. On Randolph, the Bowen Building (# 94) remains with its finely detailed Italianate sheet-metal window hoods. Two other buildings, the Page Brothers (# 3) and the Palmer (# 100) buildings, have entire facades clad with cast iron and detailed with Italianate columns and round arches. These two buildings recall the period from approximately 1855 to 1870 when prefabricated cast-iron building fronts were popular for commercial buildings throughout America due to their cheapness and ease of construction. Many buildings in Chicago, especially along Lake Street, were built with these metal fronts before the Chicago Fire of 1871. Unfortunately, cast-iron facades were vulnerable to intense heat and the Fire easily destroyed these buildings. Most Chicago property owners chose not to rebuild with cast-iron fronts, but a few did. Of these, the Page Brothers and Palmer buildings are the only two known to remain.

One particularly important loft building of the era is the Jewelers Building (# 67), a rare surviving example of Adler & Sullivan's early commercial work. Dating from 1881, towards the end of the post-Fire building boom, the Jewelers Building is similar in scale and materials to earlier loft buildings. However, its extensive use of cast iron in the central bay allowed larger window openings than were possible with traditional masonry construction practices. It showed the potential of the modern metal-framing techniques that were important in the development of the Chicago School of architecture. Louis Sullivan's early decorative style, consisting of rigid geometric patterns abstracted from nature, can be seen in the building's ornament.

THE BOOM YEARS FROM 1890 TO WORLD WAR I

This period saw the greatest growth and development of State Street and Wabash Avenue, as the two streets and their connecting cross streets reinforced their dominance as the premier commercial area of Chicago and largely developed the visual character that they possess today. During these years, the large dry-goods stores evolved into department stores, containing a vast array of goods and services of all types. In the process, these stores expanded from smaller loft buildings into "purpose-built" department store buildings with acres of sales floors. Real-estate developers developed skyscrapers to house both retail shops and individual entrepreneurs, both

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professionals and skilled craftsmen, wishing close proximity to these department stores and other retailers. The construction of elevated rail lines that fed into the new Union Loop tracks encircling downtown Chicago dramatically increased access to State and Wabash stores for the average Chicagoan. This tremendous increase in retail, both in facilities and numbers of shoppers, mirrored the growth of Chicago itself during these decades.

The almost three decades between 1890 and the entrance of the United States into World War I in 1917 saw Chicago grow at a phenomenal rate. The city's population expanded from almost 1,100,000 in 1890 to 1,700,000 in 1900, 2,185,000 in 1910, and 2,701,000 in 1920. It threatened, for a time, to overtake New York as the United States' largest city, before the latter city merged with four neighboring counties and the city of Brooklyn to form Greater New York. Still, Chicago solidified its hold on its region and the larger Midwest through its dominance in industry, commodities trading, and wholesale commerce. It also continued to grow as the leading retail center in the Midwest. Shoppers from throughout Chicago, its growing suburbs, and the many towns and cities within easy rail travel clogged State and Wabash, turning the sidewalks and streets into solid masses of humanity remarked upon with amazement by Easterners and Europeans alike. One visitor noted, "New York does not for a moment compare with Chicago in the roar and bustle and bewilderment of its street life."²²

The boom years from 1890 to World War I saw the Loop Retail Historic District largely develop the visual character that it possesses today. Chicago retailers and businessmen along State Street and Wabash Avenue responded to increased demand for goods and services by building larger buildings utilizing the latest building technologies of steel-frame construction and architectural terra-cotta cladding. These building technologies were important in the creation of the Chicago style, with its clear expression of underlying structure and characteristic tripartite window configurations. Greater specialization of building use also began to occur, as merchants and other building owners began to construct structures "purpose-built" for their uses, including department stores and professional office buildings.

The basic configuration of the district's streetscapes--rows of commercial buildings holding a unified street wall at the edge of building lots--remained, but building scale changed dramatically. Instead of four- to six-story buildings clad with gray stone and red brick, State Street and the northern end of Wabash redeveloped with eight- to 17-story department store

²²Quoted in Mayer and Wade, *Chicago: Growth of a Metropolis*, p. 216.

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buildings. These steel-frame structures usually covered at least half a block. In addition, professional office buildings and tall shops buildings, most 15 to 20 stories in height and occupying narrow "footprints," were built on corner lots not occupied by department stores. One office building built during this period contained a legitimate theater, the Majestic. Older post-Fire loft buildings remained, but mainly occupied mid-block lots that escaped consolidation for larger-scale construction.

Facades generally retained the division between ground-floor storefronts and upper-floor regularity of window openings punched through masonry walls. However, the use of steel-frame construction allowed greater transparency of these facades. Storefronts became expanses of glass set between widely spaced building piers. Upper-floor windows also tended to fill the structural bays between piers, allowing greater light and air to penetrate building interiors. The resulting facades have a "cellular" appearance that more clearly reveals the underlying structure of buildings. Horizontal facade elements such as projecting string courses were deemphasized or eliminated in favor of a more vertical emphasis of facades through the slight projection of vertical piers and slight recession of spandrels.

Several factors influenced the new construction that occurred along State and Wabash during this period. The World's Columbian Exposition in 1893 brought thousands of visitors to Chicago. Downtown merchants saw these visitors as potential customers and were inspired to remodel their stores or build new ones. A number of technological improvements, including steel-frame construction, electric lighting, electric safety elevators, and architectural terra cotta, allowed architects to build taller, wider buildings, especially department stores and office buildings. Improved public transportation in the form of elevated rail lines and the Union Loop elevated tracks encouraged an even greater concentration of commerce along State and Wabash. All of these factors encouraged State Street land values, already the highest in Chicago, to increase further. The result of all of these factors was even greater building size and density.

The 1893 World's Columbian Exposition, held in Chicago's south-side Jackson Park, was a galvanizing influence on Chicago commerce and culture. It burnished the city's reputation within the United States and abroad, bringing thousands to the city to marvel at both the fair and the city that had risen from ashes a generation before. Chicago retailers in particular saw the fair as an opportunity to make money from these visitors. Along State and Wabash, stores were remodeled and new ones built in anticipation of expanded business, including the Marshall Field

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and Company Annex (# 95). The spectacle of the exposition encouraged new techniques of mass merchandising and in particular the growth of department stores.

In architecture, the fair encouraged a revival of interest in large-scale classical architecture in the manner taught at the Ecole des Beaux-Arts in Paris. Its image, that of a beautifully planned, serene "White City," was seductive to Chicagoans used to the haphazardly planned streets of dark brick and stone buildings that were common at the time. As real estate developers and other property owners rebuilt during the next generation, the image of the fair, with its white buildings gleaming in the sun, remained seductive.

Concurrent technical advances in architectural terra cotta provided a convenient, inexpensive means to attain this "White City" appearance. Terra cotta, made from baked clay, was a visually versatile material, capable of being shaped and molded into many decorative forms. It also could be finished in a variety of colors, including gleaming white. Chicagoans, enamored with the fair's brilliant white buildings, began building with white glazed terra cotta. By the 1910s, many buildings in downtown Chicago had been clad with the material. Prominent examples along State and Wabash included several department stores, including Carson, Pirie, Scott and Company (# 17), Mandel Brothers (# 15, 64), Boston Store (# 14), and A. M. Rothschild (# 43). In addition, office and tall shops buildings also were clad with white, light gray, or cream-colored terra cotta, including the Reliance (# 10), North American (# 22), Consumers (# 37), and Stevens (# 13). Even less expensive loft buildings, such as the Ayer (# 80), were clad in the material.

Architectural terra cotta was manufactured in the 1890s and early 1900s by three companies in Chicago, leaders in the industry. The presence of these companies--the Northwestern Terra Cotta Works, the American Terra Cotta and Ceramic Company, and the Midland Terra Cotta Company--insured a ready supply of the building material for new Chicago buildings. For example, Northwestern, the largest manufacturer of architectural terra cotta in the United States by 1900, provided terra cotta for several prominent buildings in Chicago, including the Reliance Building (# 10) and the Chicago Theater (# 4).

Touted as a fireproof, low-maintenance, inexpensive, relatively lightweight building material, terra cotta was seen as a practical building material for the new skeleton-frame construction techniques that were being developed in the late 1880s and 1890s. These building methods were developed in buildings such as the Home Insurance Building (1888, William Le Baron Jenney:

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demolished 1931). The noted architectural historian Carl Condit wrote that the invention of skeleton-frame construction allowed a building to be built not as "a crustacean with its armor of stone," but as "a vertebrate clothed only in a light skin."²³ Supported by interior frames, first of combinations of iron and steel, later only by steel, buildings no longer needed load-bearing outer walls as part of their structural systems. Architectural terra cotta was seen as an ideal material for this new method of building cladding.

The combination of steel-frame construction and architectural terra cotta evolved into the distinctive look of the Chicago style. Buildings constructed in this style typically had rational-looking, "grid-like" exteriors which clearly expressed the underlying steel-frame skeletons and the layering of identical office or shop floors. Terra cotta or brick provided a thin, non-load-bearing "skin" covering the skeletal frame. Structural bays then were filled with distinctive tripartite windows, with large fixed central panes flanked by double-hung sash. These Chicago-style windows sometimes were combined with projecting three-sided bays that run the vertical length of the building. This combination provided both excellent ventilation and daylight for interiors. Ornamentation typically was limited to storefronts, building entrances and rooflines. It could be historical in character (Classical being a favorite) or the expression of an architect's personal style (Louis Sullivan's foliate ornament being the most prominent example).

The Chicago style, with its combination of clear visual expression of underlying structure and transparency of fenestration, was widely used in the district between 1890 and World War I, especially for department stores and office buildings. Holabird and Roche, D. H. Burnham and Company, and Louis H. Sullivan were important architects in the refining of this style. Exceptional examples of their work in this style, found in the district, include the Carson, Pirie, Scott and Company (# 17), Mandel Brothers Annex (# 64), and Marshall Field and Company (# 9) department stores and the Chicago (# 16) and Reliance (# 10) office buildings.

Innovations in elevator design and lighting also played roles in the creation of new buildings along State and Wabash during these years between 1890 and World War I. Although in existence since the Civil War period, elevators had not been deemed entirely practical or safe for office or retail building use until the invention of electric safety elevators. First used in Chicago around 1886, this kind of elevator soon became a standard feature of downtown Chicago

²³Carl W. Condit, *The Chicago School of Architecture* (Chicago: University of Chicago Press, 1964), p. 83.

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buildings, making ever taller buildings practical. In addition, the ready availability of electricity in the Loop by the 1890s allowed retail buildings, especially department stores, to build with larger, more efficient floor plates, creating what seemed like acres of floor space to contemporary observers.

The combined influence of the World's Columbian Exposition and improvements in building technology brought about the development of the department store as the dominant building type along State and Wabash. Dry-goods merchants such as Marshall Field & Company, the successor to Field, Leiter & Company, had responded to shifts in land values during the 1880s by moving their wholesale operations, traditionally associated physically with retail, to a separate, more inexpensive wholesale district along Wells, Franklin and Market streets. Their State Street stores then began to cater exclusively to retail shoppers. The world's fair, and the many visitors to Chicago that it attracted, encouraged downtown dry-goods stores such as Marshall Field and Company, Schlesinger and Mayer, and Mandel Brothers to expand their selection of merchandise. Originally with a focus on clothing and other apparel, these stores expanded in both size and breadth of goods offered to become true department stores. Modeled after French emporia such as the Bon Marche, large retailers began to transform State Street and the northern half of Wabash into streets lined with purpose-built department stores, retail "palaces" supported by the latest building technology--internal steel frames covered with non-load-bearing masonry.

As they developed during these years, department store buildings were tall, eight- to 17-story buildings with immense floor plates, providing literally acres of selling floors per establishment. Interior partitions did not provide the absolute privacy demanded by separate tenants, but were meant to be permeable dividers between different "departments" of a store under one management. Each "department" was devoted to a particular type of goods, ranging from women's dresses to children's toys to furniture. Large, plate-glass storefronts provided ample room for window displays, while large upper-floor windows, often in the Chicago-style tripartite configuration, provided abundant light for counters and floor displays. Exteriors were clad in light-colored materials, with a favorite being white glazed terra cotta. Chicago department stores are some of the best examples of the Chicago style, but often reveal, upon closer examination, an appreciation for finely-wrought Classical Revival and Renaissance detailing in storefront pilasters and columns, window moldings, and rooftop colonnades and cornices.

Observers of the period marveled at the sheer size of these department stores and the vast types and amounts of goods and services offered by them. Each store had acres of selling floors under

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one management, filled with display cabinets separated by wide aisles functioning as surrogate "streets." These stores were well-lighted with natural light shining through giant tripartite windows, the famous "Chicago windows," and by newly popularized electric lights.

Outside, continuous storefront windows took advantage of the throngs of Chicagoans passing by on foot by providing enticing, dramatic window displays filled with merchandise. Upper floor facades no longer had the intricate pilasters and window hoods common to post-Fire buildings, but boasted regular grids of large windows edged with subtle moldings, often Classical in derivation.

By World War I, seven department stores, known as the "Seven Sisters," dominated State Street, both physically and economically. These stores--Marshall Field and Company, the Fair Store, Second Leiter, Mandel Brothers, Carson, Pirie, Scott and Company, the Boston Store, and A. M. Rothschild and Company--became retail "anchors" for the larger shopping district.

Along State, the main cluster of department stores was between Randolph and Monroe. All of these buildings survive, although no longer all occupied by department stores. Marshall Field and Company (# 9, 95), constructed in stages between 1892 and 1914, occupies the entire block bounded by Randolph, State, Washington and Wabash. To the south, the intersection of State and Madison, often called "the busiest intersection in the world" by turn-of-the-century Chicagoans, has department store buildings on three corners. The earliest is the Carson, Pirie, Scott and Company department store (# 17, 21), whose State and Madison frontage was designed in four phases between 1898 and 1961. The first two sections, designed by Louis H. Sullivan in 1898 and 1903, set the design esthetic for later additions by D. H. Burnham and Co. (1906) and Holabird and Root (1961). Directly to the north of Carson is the Mandel Brothers Department Store (# 15), built in 1910 to designs by Holabird and Roche, which replaced older post-Fire buildings occupied by Mandel Brothers since 1874. Finally, across State from Mandel Brothers, the Boston Store (# 14), built in stages between 1905 and 1917 and also designed by Holabird and Roche, completed construction of its building just as World War I slowed civilian construction.

South of Monroe were three department stores. All but one of these still exist. The earliest was William Le Baron Jenney's 1889 Second Leiter Building (# 44), the first of these department store buildings to be constructed, which occupied the entire east side of State between Van Buren and Congress. Originally leased to Siegel, Cooper and Company, it later housed Sears, Roebuck

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and Company between 1932 and 1981. Directly to the north is the A.M. Rothschild Department Store (# 43), constructed in 1911 by Holabird and Roche. The Fair Store, designed by Jenney in 1891 and located on the northwest corner of Adams and State, was demolished in the mid-1980s.

Of these department store buildings, several are of exceptional architectural quality. The Second Leiter Building (# 44), designed by William Le Baron Jenney, is a seminal work in the development of skeleton-frame construction and its influence on exterior building design. Louis Sullivan's work for the Carson, Pirie, Scott and Company Department Store (# 17), designed in two stages between 1898 and 1903, remains, along with the Auditorium Building, his most significant work in downtown Chicago and a marvelous example of his mature personal style, combining rational expression of underlying skeletal structure and effusive foliate ornament. The Mandel Brothers Annex (# 64), built in 1900 and expanded in 1905, is one of Holabird and Roche's most crystalline essays in the Chicago style. The Marshall Field and Company Department Store complex (# 9, 95) sheltered the largest and most prominent department store in Chicago and one of the best known in the United States.

Innovations in building technology made larger, taller buildings possible, but it was improved public transportation, including the construction of elevated rail lines and the Union Loop elevated tracks encircling downtown Chicago, that encouraged high land values that made such buildings economically necessary. Development of outlying areas annexed by Chicago in 1889 increased the city's population greatly during the 1890s through the 1910s. Until the 1890s, surface cable cars and horse cars had been the main public transportation linking outlying residential neighborhoods with the city's commercial core. Starting in 1893, elevated rail lines began to provide faster, more efficient transportation. The first of these lines, connecting downtown with the 1893 World's Columbian Exposition, had its downtown terminus at Congress, between State and Wabash, just south of the Second Leiter Building.

Other lines extending to the west and northwest had termini on the west side of downtown Chicago, along Market Street (now Wacker Drive) and Fifth Avenue (now Wells Street). The need for a more efficient distribution of riders throughout downtown was answered in 1897, when the Union Loop elevated structure was completed. Encircling downtown above Lake, Wabash, Van Buren, and Fifth, the Union Loop provided convenient distribution of commuters throughout downtown Chicago. Its construction helped to reinforce the perception of downtown Chicago as a geographically compact and distinct area. It reinforced land-use patterns already in place, including retail and associated uses along State and Wabash.

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The construction of the Union Loop tracks increased the ease with which Chicagoans could shop downtown. State and Wabash were seen as Chicago's shopping mecca and thousands availed themselves of the pleasures of these streets every day. An 1893 guidebook by newspaperman John J. Flinn touted the wonders of State Street, comparing it to Regent Street in London, Friederichstrasse in Vienna, the Avenue de l'Opera in Paris, and other famed European shopping thoroughfares. Both land prices and ground-floor rents increased greatly, especially on State, encouraging retailers to utilize space more intensively and to build larger, taller buildings in order to maximize profits.

On the other hand, Wabash land values remained somewhat lower than those on State, and the street retained its older, smaller-scale character. The Loop elevated's noise and physical presence, darkening Wabash, became a psychological deterrent to the massive rebuilding that occurred on State during the same period. However, these lower land values also encouraged the presence of small retailers and entrepreneurs, and Wabash began to develop an identity for retail diversity and variety that complemented State Street's large-scale department stores.

Through the 1910s, many retail businesses moved into the many post-Fire buildings that remained on Wabash, while others built new buildings. During this period, a few older loft buildings were refronted with more modern facades. These new and remodeled commercial buildings served retailers and wholesalers wanting space close to State, but whose specialty lines and space needs precluded expensive rents. New loft buildings provided the same type of cheap, flexible space as earlier commercial buildings, but were larger and taller, thanks to the same technological innovations that determined the form of State Street buildings. These lofts usually were six to 12 stories in height and very rectilinear in their overall appearance, reflecting the steel-frame construction underlying their brick or terra-cotta cladding. The Chicago style was commonly used, with its rational expression of underlying structure accented by tripartite windows. Detailing was often historic, usually Classical or Romanesque. Prominent examples include the LeMoyne (# 46), Ayer (# 80) and Powers (# 76) buildings. The Shops (# 60) and Crozen / Griffiths (# 73) buildings illustrate the trend for re-facing earlier commercial lofts.

Typical Wabash commercial occupants included furniture stores, musical instrument dealers, bookstores, florists, jewelers, silversmiths, and ceramics craftsmen. Other kinds of businesses often gathered near related retailers and wholesalers. For example, several music publishers rented space in the 200-block of South Wabash, near piano manufacturers and retailers such as the W. W. Kimball and Steger & Sons piano companies.

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Several department stores expanded their operations onto Wabash, either building large new buildings similar to their State Street structures, such as those built for Mandel Brothers (# 64) and Marshall Field and Company (# 58), or retrofitting older loft buildings, as Schlesinger and Mayer did with the Haskell, Barker, and Atwater buildings (# 68-70).

Throughout the history of the Loop, retail and professional services have had a symbiotic relationship, which led to the creation of another prevalent building type constructed in the district during this period: the highrise professional office building. This type of building housed retail stores on lower floors and rental offices on upper floors, rented predominantly to professionals and skilled entrepreneurs. Utilizing steel-frame construction, these buildings had small floor plans and abundant natural light, qualities that doctors, dentists, and other medical professionals wanted. They also were located in close proximity to the department stores and specialty shops along State and Wabash. Since the beginnings of State and Wabash as downtown's dominant retail area, doctors, dentists and other providers of professional or skilled personal services have clustered there in order to draw clients from the shoppers who patronized the area's stores. In turn, Chicago department store and shop owners have appreciated the ready clientele found in individuals coming to the Loop to see a doctor or dentist, then staying to shop.

The oldest example of these early professional office skyscrapers within the district is the Reliance Building (# 10), located on the southwest corner of State and Washington and constructed in two stages between 1890 and 1895. It originally housed the Carson, Pirie, Scott and Company Department Store on its first floor, while its upper floors were predominately occupied by doctors and dentists. Medical professionals also made up a high percentage of the office tenants of the Chicago Building (# 16), located one block to the south, built in 1905.

The Marshall Field Estate especially recognized the value of close proximity of professional office buildings to its store, constructing three buildings marketed chiefly to medical professionals. The original Marshall Field and Company Department Store Annex (# 95), built in 1892 on the northwest corner of Wabash and Washington, originally reserved its upper floors for doctors and other small entrepreneurs. The 1911 Marshall Field Men's Store building (# 58) and the 1927 Pittsfield Building (# 59), occupying two of the other three corners of the same intersection, also contained high proportions of doctors and dentists among their office tenants.

Another specialized skyscraper type, the tall shops building, also became a significant component of State Street as it developed in the years between 1890 and World War I. Tall

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shops buildings were conceived as vertical shopping centers. Due to the increasingly expensive ground rents found along State, many retailers wishing to remain there were forced to look for alternatives to first-floor space. As early as 1891, the Masonic Temple building by Burnham and Root (northeast corner of State and Randolph; demolished 1939) combined stores, offices and Masonic lodge rooms within its 21 stories. Lower stories were devoted to retail shops, arranged in horseshoe arcs around a central staircase atrium.

In later tall shops buildings, display cases in building lobbies and ground-floor arcades exhibited products sold in stores located on upper floors, enticing shoppers to make the elevator ride up. Upper floors then were arranged as interior "streets," with display windows flanking corridors in much the same manner as ground-floor store windows overlooked sidewalks and streets. Tall shops buildings provided the opportunity for small entrepreneurs to locate near other retailers drawing similar clientele, all under a single management handling building maintenance and promotion.

Out-of-town writers commented on this unusual concentration of small shops within tall office buildings. In 1922, one wrote,

These interior shops suggest a curious development of business here; for several office buildings have been quite given over to little shops, of booksellers, dressmakers, a long variety of occupations, the offices being made into little shops by putting in show windows, looking into the corridors. The reason, of course, is the congestion of the Loop. Chicago has become quite accustomed to shop in office buildings; "light shop-keeping," they call it; and an advertisement of the best-known of these buildings expresses the claims for this kind of business. "On a rainy day when the sidewalks are muddily discouraging, what joy to be able to find just about everything a woman wants, and many things she had not realized she wanted, right here, down warm, bright corridors--an indoor city in itself. We have shops for many needs, and all purses, with merchandise fresh and ultra-new, which you will covet." Another point is that such massing of shopping is a further aid in maintaining the compactness of the business section.²⁴

As with professional office buildings, tall shops buildings most often were built on corner parcels. Tall shops buildings in the district include the North American (# 22) and the Buck &

²⁴Robert Shackleton, *The Book of Chicago* (Philadelphia: Penn Publishing Co., 1920), p. 73.

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Rayner (# 33) buildings, designed by Holabird and Roche in 1912 and 1915, respectively. The Stevens Building (# 13), designed in 1911 by D. H. Burnham and Company, was a variation on the tall shops building. It combined a large "anchor" store, the Charles A. Stevens ladies clothing store, on the first seven floors of the building, while upper floors were marketed to small retailers, craftsmen, and professional services providers catering to women.

Some office towers along State and Wabash had a more eclectic mix of tenants. Besides doctors and dentists, these buildings often had more exotic medical practitioners that were typical of the period, including phrenologists and Christian Scientist practitioners. Manufacturers agents clustered in certain buildings, including the Lytton Building (# 41), built in 1911. Three of the buildings at the intersection of Madison and Wabash, the 1904 Heyworth (# 96), 1910 Kesner (# 63), and 1911 Mallers (# 65), had as tenants large numbers of wholesale and retail jewelers, diamond merchants, silver- and metalsmiths, and glassware dealers.

Legitimate theaters (those offering live productions of plays and musicals) had long existed in downtown Chicago, and Randolph Street especially was known as the "Rialto" of the Loop. Other east-west streets also had theaters, including Madison, Monroe, and Van Buren. Most have been demolished in the years since World War II. One of these few surviving legitimate theaters is the Majestic Theater (# 97), built on Monroe, west of State, in 1905 as part of a larger office building.

RETAIL MATURITY DURING THE 1920s

The 1920s was a decade of continued prosperity for State and Wabash, despite the growth of outlying shopping areas in Chicago and nearby suburbs, which increased retail options for the city's citizens. Most prime building lots on State already were occupied by large department stores and office buildings, and new retail construction along the street largely was limited to small- and medium-scale commercial buildings on less-valuable midblock sites. Along Wabash, several professional office buildings were constructed, as well as loft buildings devoted to furniture and music companies and a major addition to the Carson, Pirie, Scott and Company Department Store. Important movie theaters were constructed, including the Chicago and Oriental. A new Palmer House, designed by Holabird and Roche, replaced the "grand dame" hotel dating from 1872. The establishment of the State Street Council in 1929 provided unified marketing and promotion for area retailers for the first time.

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The 1920s were years of continued strong growth for Chicago and the surrounding metropolitan area. Population growth within the city remained impressive, as it grew from approximately 2,701,000 in 1920 to 3,376,000 ten years later. Retailers in the Loop Retail Historic District prospered as well. Sales remained healthy, reaching levels almost 400 per cent higher than in 1900. The area continued to draw shoppers from not only the entire Chicago metropolitan area, but also the larger Midwest. In 1923, a Chicago journalist wrote,

When you consider that within an easy night's ride of Chicago is one-third of our nation's population as well as one-half of the nation's industrial and commercial activity, you realize what this ... means ... This great district possesses an all powerful magnet to attract shoppers, for here in unequaled assortments, they find just what they want, assembled from every corner of the earth, through the unlimited purchasing power of these great houses, by highly trained experts risen to their positions by virtue of their superior taste, judgment and efficiency. Here, where competition is extremely keen, price is fixed, not by asking "How much will it bring," but by asking "How low can we sell it and obtain our desired percentage of profit?" The east side of State Street, from Randolph south to Monroe, where the finest of everything is shown in the greatest variety, is controlled now by only four firms--Marshall Field & Company; Carson, Pirie, Scott & Company, Mandel Bros. and Charles A. Stevens & Bros.²⁵

In 1926, the corner of State and Madison was touted in *Chicago Commerce* as the busiest pedestrian corner in the world, with traffic researchers finding over 2,000 pedestrians per foot of sidewalk per hour. The same year, a writer touting the retail district of State and Wabash boasted that sales there had increased 400 to 500 percent since 1904, "a retail selling story never before told in Chicago or any other city."²⁶

However, the development of outlying residential neighborhoods, both within Chicago and in nearby suburbs, encouraged the growth of large outlying retail centers, a trend that would accelerate after World War II. Row after row of bungalows and flat buildings filled the empty prairies on the outskirts of the city. Suburbs along commuter rail lines grew rapidly. Total

²⁵*Economist Special News Bulletin* (November 29, 1923), quoted in Sally A. Kitt Chappell, *Transforming Tradition: Architecture and Planning of Graham, Anderson, Probst and White, 1912-1936* (Chicago: University of Chicago Press, 1992), p. 113.

²⁶Chicago Association of Commerce Anniversary Committee, *Survey of Local and Retail Conditions*, p. 3.

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suburban population approached 1,000,000 in 1930, almost one-fourth of the entire metropolitan area. For the first time, outlying commercial centers began to compete with State and Wabash in the type of stores and range of goods and services offered.

Chicago neighborhoods had always had retail areas along major commercial streets, usually those with public transportation. However, the small shops and individual entrepreneurs found in these neighborhood commercial areas traditionally had drawn their clientele from their immediate neighborhoods, unlike State and Wabash, which drew customers from the entire Chicago metropolitan area. This began to change in the years just before World War I, as fast-growing commercial areas such as those at 63rd and Halsted in the Englewood neighborhood, Lincoln, Belmont, and Ashland in the Lake View community area, and Irving Park, Milwaukee, and Pulaski in Portage Park began to attract shoppers from beyond their immediate neighborhoods. In addition, suburbs such as Oak Park and Evanston developed downtown retail areas that served as regional centers of commerce.

During the 1920s, these commercial centers began to mature into diverse retail and entertainment districts with facilities that compared favorably to those of State and Wabash, albeit on a reduced scale. These commercial areas often had department stores, several specialty clothing and shoe stores, variety stores, professional office buildings, and movie theaters. They also had convenient parking, which became important for shoppers for the first time in the 1920s. Residents of many of the outlying residential areas that developed in Chicago during the 1920s were dependent on automobiles for easy transportation. Public transportation to the Loop existed, but often consisted of slow streetcars rather than speedy elevated trains. Instead, people began to depend more on automobiles for basic transportation, and downtown parking was limited and expensive. As alternatives developed to Loop shopping, many needed to go downtown less often, and shopping on State and Wabash gradually became a special occasion, rather than a regular occurrence.

Despite growing competition, however, State and Wabash remained the most important retail center in Chicago during the 1920s. Unlike outlying commercial districts such as 63rd and Halsted, or the "carriage-trade" retail district of North Michigan Avenue which developed during the decade, State and Wabash offered goods and services enjoyed by all Chicagoans. A 1926 writer acknowledged the growing number of retail centers in Chicago, but added that the area centered on State and Wabash "is the only district where all of the people in Chicago spend a portion of their money each year. This is the only district visited by all of fifty million people

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living within a night's ride of Chicago, who come to this city for their shopping."²⁷ The same writer also noted,

Merchandising of a magnitude never dreamed of before is taking place before our very eyes. A business volume approximating hundreds of millions of dollars a year is concentrated within an area of seven blocks. The shoppers in State street [sic] have in shopping floor space the equivalent of a thousand acre farm to walk around in. They seldom have less than a hundred million dollars worth of merchandise to choose from. There isn't a factory in America--and there are but few in the world--that are not conscious of the pulse of those seven retail blocks. "You people ought to have a merchandise exhibit some time," said a visitor to a State Street merchant. The answer was, "We have a merchandise exhibit all the time, of all the merchandise from all the places on the globe."²⁸

Physically, the 1920s was a time for downtown Chicago department store owners and specialty retailers to consolidate the gains achieved in the years before World War I and to promote the unique retailing and entertainment possibilities that State and Wabash had to offer the Chicago metropolitan area. With most prime building sites on State having been built up during the pre-World War I boom period, little large-scale retail construction took place. Most prime building lots on State already were occupied by large department stores and office buildings. New retail construction along State mostly consisted of small- and medium-scale specialty store buildings that replaced post-Fire loft buildings of similar width and height and with a similar relationship to the streetscape. However, three new movie theaters also were constructed at the northern end of the district, near the State-Randolph intersection, strengthening that area's strong association with entertainment. Along Wabash, a number of post-Fire loft and other commercial buildings were replaced by professional office buildings, loft buildings occupied by music and furniture companies, and a new Men's Store for the Carson, Pirie, Scott and Company Department Store. The construction of a new Palmer House in the block bounded by State, Monroe, Wabash, and Adams strongly influenced the visual character of the district as well.

The building technology used for these buildings was similar to that used in the previous period. Internal steel skeletons were used for both specialty stores and office buildings. Facades for both building types were divided between transparent ground-floor storefronts and masonry-clad

²⁷Ibid., pp. 5-6.

²⁸Ibid., p. 5.

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upper floors. However, the common use of Chicago-style windows gave way to the use of double-hung windows, grouped singly or in twos or threes. These windows were arranged in regular patterns across upper floors, often recessed slightly between projecting vertical piers. Exterior cladding was either terra cotta or brick, although gray Bedford limestone increasingly was used.

Architectural styles for specialty stores tended towards variations of the Classical Revival style, often with simplified, "modernized" classical ornament. Some utilized the newly fashionable Art Deco style, with stylized geometric or foliate ornament rendered in stone or terra cotta. A common architectural style for office buildings was the Commercial style, which emphasized the clear expression of the underlying steel frame but without the horizontal proportions and large tripartite windows found in the Chicago style. Ornamentation was limited to storefronts, building entrances, spandrels, and rooftops and usually executed in the Classical, Gothic, and Art Deco styles.

Several of the specialty stores built during the 1920s were for national chains or out-of-town retailers entering the Chicago market. On State, the Woolworth Company (# 12) built a new Classical Revival-style flagship store between the Boston Store and the Reliance Building in 1928. A similar variety store, the McCrory Store (# 20), commissioned a striking Art Deco-style store from Leischenko and Esser in 1928. In 1927, Finchley's (# 104), a New York-based haberdashers, built a quaint Tudor Revival-style store as part of a larger office building on East Jackson.

Most department stores along State and Wabash built no additional buildings during this decade. The most prominent exception was Carson, Pirie, Scott and Company, which built a 15-story Men's Store (# 75) at the northwest corner of Wabash and Monroe in 1926. It was designed by Burnham Brothers in a variation of the Chicago style that was visually compatible with the older sections of the store designed by Sullivan and D. H. Burnham and Company.

A few small post-Fire buildings were remodeled with new facades, continuing a trend begun before World War I with buildings such as the Crozen / Griffiths and Shops buildings. One such building was the six-story loft building at 25-27 South Wabash (# 72), which was remodeled in 1926 with a Classical Revival-style terra cotta front for the Donchian Furniture Company.

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On Wabash, furniture and music companies were a driving force behind much new construction. The street had long been known for these types of retailers, traditionally housed in small post-Fire loft buildings. During the 1920s, several built new, larger buildings for showrooms and administrative offices. The Hartman Furniture Company (# 103) commissioned Alfred S. Alschuler in 1923 to design a new company headquarters and showroom at the northwest corner of Wabash and Monroe. In 1925 and 1927, the Starck and American piano companies occupied new buildings (# 82 and 83) in the 200-block of South Wabash, just north of the Kimball (# 85) and Steger (# 108) buildings, both built by piano manufacturers before World War I. These buildings typically had narrow, deep floor plans, utilizing a minimum of expensive street frontage. They were constructed with steel-frame skeletons and were ornamented with Classical Revival or Art Deco details.

The 1920s also saw the construction of several professional office buildings. Most of these were built on the northern ends of Wabash and State in response to the closing and demolition of the South Water wholesale market in the early 1920s and the subsequent opening of Wacker Drive in 1926. The construction of this grand Beaux-Arts boulevard encouraged office development of the surrounding area, which had remained strongly wholesale in its uses until that time. These professional office buildings were constructed with steel-frame skeletons and were clad with brick or terra cotta. The Commercial style was used for most, combined with Gothic and Art Deco ornament.

On State, between Randolph and Lake, the Butler Building (# 5), constructed in 1923 to designs of Christian A. Eckstorm, soon found a niche with furriers and entertainment agencies, such as dance orchestras and theatrical agents. The Medical and Dental Arts Building (# 47), located on the southeast corner of Lake and Wabash, was marketed to doctors and dentists with amenities such as a "Medical and Dental Arts Club." Across Lake to the north was the Old Dearborn Bank building (# 45), built in 1926 by Rapp and Rapp to house one of the many state-chartered banks that sprang into existence in Chicago during the 1920s.

At Washington and Wabash, the Pittsfield Building (# 59) was the most lavishly detailed of these office buildings. Its exterior cladding of gray terra cotta was intricately detailed with geometric ornament combining Gothic, Classical and Art Deco motifs. Its interior spaces were finely detailed with colored marble walls, brightly colored coffered ceilings, and exquisite bronze tenant boards and elevator doors done in a similarly exotic combination of motifs. Built by the Marshall Field Estate in 1927 as a professional office building with a strong component of retail

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use, the Pittsfield combined a five-story shopping "rotunda," lined with marble and topped with a grand bronze chandelier, with more than 30 floors of doctors, dentists, and jewelers.

During the 1920s, the district gained several important movie theaters. Between 1917 and 1925, the State-Lake, Chicago, and Oriental theaters were built within a block of the State-Randolph intersection, reinforcing the area's prominence as a center for entertainment. Steel-frame skeletons allowed the construction of large lobbies and auditoriums, which were embellished with ornament based on historic styles. Exteriors were highly ornamented with terra cotta detailing. Grandly-scaled marquees and brightly lighted signs were visual "landmarks."

All three movie theater buildings were designed by Rapp and Rapp, the premier Chicago firm specializing in 1920s movie theater architecture. The State-Lake Theater (# 2) is the oldest of the three, designed in 1917. Designed for Balaban and Katz, an important movie theater chain in Chicago, the State-Lake combined a large movie theater with an office building. The building is supported by steel-frame construction and clad with gleaming white terra cotta, embellished with classical ornament. Musical motifs, including lutes and other instruments, are interwoven with classical swags.

Perhaps the most prominent movie theater built in downtown Chicago is the Chicago Theater (# 4), built in 1920 for Balaban & Katz. Designed in the French Classical style and prominently located on State just south of Lake, the Chicago's grandly scaled and detailed facade, with its triumphal-arch motif executed in pale yellow terra cotta, has been a visual landmark on State Street for more than 70 years. Its vertical "Chicago" sign has provided a suitably festive backdrop for the throngs of people that have gathered downtown to shop, eat, attend movies and celebrate important events in the civic life of Chicago, including public celebrations at the end of World War II in 1945.

The Oriental Theater (# 89), around the corner from the State-Lake and Chicago on Randolph, is the largest of the three buildings. Housed in the New United Masonic Temple building (which also contained rental offices and Masonic lodge halls), the Oriental combines dark brick facades with lighter terra-cotta decoration molded into fantastical expressions of Oriental and Middle Eastern ornamentation around the theater entrance. Interior spaces, including the theater auditorium and lobbies, are similarly decorated with exotic Oriental detailing.

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The largest single construction project during the 1920s was the construction of a new Palmer House (# 25) to replace the existing 1872 hotel. The new Palmer House dramatically increased the building scale of both State and Wabash at this "midpoint" block, but reinforced already existing building uses, including hotel accommodations and ground-floor retail. Holabird and Roche designed the new 2,268-room hotel, the largest in the world at the time of construction in 1923. The hotel has a strong retail component, with ground-floor stores opening onto both State and Wabash and lining an arcade linking the two streets.

Supported by a steel-frame skeleton, the 25-story Palmer House, with its lavishly appointed lobbies, dining rooms, and meeting rooms, was designed in the Classical Revival style. Its exterior is divided between a gray Bedford limestone base and upper floors clad with red brick and trimmed with gray limestone. Exterior ornament is refined, derived from French Neoclassical precedents. Above the main hotel entrance on Monroe, gray limestone pilasters and cornices frame niches filled with large classical urns. Storefronts along Wabash retain dark-colored surrounds with gold detailing based on Adamesque ornament. The former C. D. Peacock jewelers storefront, at the corner of State and Monroe, retains fine bronze doors and a peacock-adorned clock. The store's interior is beautifully adorned with marble. Interior public spaces within the hotel itself also are finely detailed, including a second-floor main lobby ornamented with decorative stonework and ceiling decorations in a style influenced by French Neoclassicism.

During the 1920s, merchants increased their efforts to improve the retail environment downtown and to market their stores. Efforts were made to upgrade State Street south of Jackson. Opposite the Rothschild (later Davis) department store and the Second Leiter Building was the northern end of a "Skid Row" section of downtown Chicago containing flophouses, cheap shops, burlesque houses, and taverns. This tawdry area extended south past Harrison and had for years been seen as a social and economic problem. In the early 1920s, a group of investors attempted to turn part of the area into a quaint row of boutiques. This scheme by Holabird and Roche, complete with decorative street lamps, remained unbuilt.

However, the idea of decorative streetlights along State was acted upon in 1926. Costing \$100,000 and funded by State Street merchants, the new lights were placed along State between Wacker Drive and Congress Street. They were touted as making State Street the most brightly lighted commercial street in the world. (These original streetlights were removed during the 1950s. Replicas were installed as part of a 1996 refurbishment of the street.) Cooperation

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among merchants during this and other promotional and improvement projects led to the incorporation of the State Street Council in 1929, an organization that has promoted and marketed downtown retailing to the present day.

YEARS OF DEPRESSION, WAR, AND RENEWAL (1930 - 1949)

The Depression and war years of the 1930s and early 1940s saw relatively little new construction in comparison with previous decades. However, a few significant examples of commercial architecture were constructed during this period. The construction of the State Street Subway, completed in 1943, improved public transportation to downtown Chicago. The immediate postwar years, from 1945 through the early 1950s, saw pent-up demand for improved retail facilities, deferred first by economic stagnation, then by wartime materials restrictions, result in a great deal of remodeling and some new construction. State and Wabash merchants remained prosperous and confident, but concerns about the economic pull of suburban shopping centers and the influence of the automobile on shopping habits were increasingly voiced.

The depression and war years of the 1930s and early 1940s saw Chicago's population growth slow dramatically, from 3,376,000 in 1930 to only 3,397,000 in 1940. The Loop Retail Historic District remained the single most important retail center in Chicago, but more and more shoppers headed to outlying centers, both in Chicago and the suburbs.

In 1933, State Street was described as the "Mecca of women visitors to Chicago" because of the concentration of department stores on the street.²⁹ Wabash Avenue was "an extremely heterogeneous street, with many small shops, candy stores, cafeterias, opticians, drug companies, furniture stores, rug importers, haberdashers, florists, sporting goods establishments, art stores and novelty shops."³⁰ The authors further noted that the intersection of Jackson and Wabash was the center of the "musical district of the Loop."³¹ Clustered here were W. W. Kimball and Company, Lyon and Healy, the Rudolph Wurlitzer Company and other musical instrument and music publishing companies.

During the Depression years of the early 1930s, relatively few changes in the overall scale and visual character of the district occurred. Most new buildings were specialty stores that replaced

²⁹John and Ruth I. Ashenhurst, *All About Chicago* (Boston: Houghton Mifflin, 1933), p. 41.

³⁰Ibid.

³¹Ibid.

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post-Fire loft buildings of similar size and scale, being only 25 to 50 feet wide and five to seven stories in height. These buildings were similar to those built in the 1920s in their use of steel-frame construction with stone, stucco, or brick exterior cladding. The architectural style most often used was a simplified version of Classical Revival, although Art Deco, Moderne, and German Revival also were used. The 1931 Commonwealth Edison substation on Wabash (# 61), with its smooth facade of gray limestone accented with Art Deco-style metal spandrels, is an unusual combination of public utility and retail uses. A small restaurant building, the Old Heidelberg (# 90), was constructed in 1934 as part of the "Rialto" of theaters and entertainment venues on Randolph. It was built in response to the success of a popular "Old Heidelberg" concession at the 1933-34 Century of Progress Exposition. The building's small scale and unusual "German Revival" style was a departure for the building's architectural firm, Graham, Anderson, Probst and White, which had made its reputation in downtown Chicago with Classical Revival, Gothic Revival, and Art Deco office skyscrapers during the late 1910s and 1920s.

New specialty store construction began to increase during the last few years of the 1930s, as the city's economic health slowly began to recover from the Depression. The Benson & Rixon clothing store (# 38), located on the southeast corner of State and Quincy, was the most prominent. Built in 1937 to designs by Alfred S. Alschuler, Benson & Rixon's Moderne design is one of the earliest designs in Chicago to prominently feature glass block. The building's rounded corner, which takes full advantage of the corner location, is accentuated by horizontal bands of glass block on upper floors.

Two specialty stores designed by Mundie, Jensen, Bourke and Havens in the years just preceding World War II utilize smooth limestone facades with minimal ornamentation. Chevrons form a band of decoration on the 1937 Wetten Building (# 93), located on Randolph east of Wabash, while the Von Lengerke and Antoine sporting goods store (# 62), built in 1941 on Wabash between Washington and Madison, relies on upper-floor window placement and proportions for its overall effect.

Improvements in public transportation were achieved during this period of larger federal involvement. In October 1943, a long-awaited subway under State Street opened, providing faster, more convenient public transportation to downtown stores.

The immediate postwar years, from 1945 into the early 1950s, saw pent-up demand for improved retail facilities, deferred first by economic stagnation, then by wartime restrictions, result in

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building remodeling and several new buildings within the district. A prominent example of interior remodeling was a multi-million dollar renovation undertaken by the Mandel Brothers Department Store, beginning in 1948. An existing men's clothing store on State Street was given a new International Style facade by Holabird and Root during its 1948 remodeling for the Edison Brothers shoe store (# 30). The same year, the Bond Store (# 40), a men's clothing store formerly occupying space on Wabash, moved into a new International Style store at State and Jackson designed by the New York architect Morris Lapidus in association with the Chicago firm of Friedman, Alschuler and Sincere. The Woolworth Company opened a second store on State (# 35), between Adams and Jackson, designed in a late variation of the Moderne style by Shaw, Metz and Dolio. This specialty store building, although built in 1949, continued trends in building use, configuration and style that connect it to earlier historic patterns of development within the district and make it an integral part of the district.

State Street and Wabash Avenue remained a vitally important retail center for Chicago in the late 1940s, with sales in 1946 exceeding \$450,000,000. A 1947 publication, *This is Chicago*, stated,

State Street today is the miracle street of the Western Hemisphere. It is the "billion dollar bazaar," the greatest concentration of retail merchandising in the world. Stores in the nine blocks which comprise Chicago's central shopping district draw an estimated 450,000 shoppers a day, and sometimes during peak seasons check off in aggregate more than a million visitors during store hours.³²

It also remained a center of public life. The May 1947 issue of *Holiday* stated,

For all its pushing, bustle and traffic snarls, jaywalkers, bargain snatchers and rather terrifying atmosphere of disorganization, State Street retains the intimacy of a small town; and Chicagoans are as interested in the drives and projects, the contests and parades that center on State Street as the smallest hamlet dweller is in the annual firemen's carnival.

There were a million persons on State Street the Armistice Day that Adm. William Halsey spoke at State and Madison Streets, "the world's busiest corner." Almost as many knelt there for prayers on V-E Day. ... [Chicagoans] and their children stand for hours to

³²*This is Chicago: A Picture Guide* (Chicago: This Week in Chicago, Inc., 1947), p. 37.

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view the annual Christmas parade, and a trip to State Street to see the Christmas decorations is a yearly pilgrimage for most Chicago families.³³

Downtown retailers began to have concerns about the impact of outlying shopping centers on the health of Loop retailing in the 1950s, after the district's period of significance. This decade saw several planning efforts aimed at helping boost retailing on State and Wabash. One ill-considered project that was never implemented was proposed in December 1953 by the Chicago Plan Commission. Called the "State Street Promenade," the plan called for a second-floor walkway, lined with shops, through buildings between State and Wabash. Enclosed pedestrian bridges would have spanned cross streets from Randolph south to Congress. However, despite the concerns that were the impetus for this and other improvement projects, the Loop Retail Historic District remained a strong, vital shopping center for the Chicago metropolitan area through the 1950s and 1960s.

³³"State Street: Its Shopping District is Big Business." *Holiday* (May 1947), p. 53.

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SECTION 10 - VERBAL BOUNDARY DESCRIPTION

The Loop Retail Historic District includes all of Blocks 2, 3, 6, 9, and 13 in downtown Chicago. It also contains portions of Blocks 1, 4, 5, 7, 8, 10, 12, 15, 36, 58, 7S, 10S, 139, 140, 141, and 142. A district map, keyed to the narratives in Sections 7 and 8 and the verbal boundary description, has been included with the nomination.

The district boundaries are described verbally as follows: Starting at the intersection of North State Street and the east-west alley north of East Lake Street, proceeding east along the alley to the east boundary line of the Tuttle Building (# 1). Then proceed south along the lot line to East Lake Street. Then proceed east on Lake to North Wabash Avenue, then north on Wabash to the east-west alley north of Lake. Then proceed east along the alley to the east boundary line of the Old Dearborn Bank Building (# 45). Then proceed south along the boundary line to East Lake Street, then east to the east boundary line of the Medical and Dental Arts Building (# 47). Then proceed south along the boundary line to Couch Place, then east to the east boundary line of the Bowen Building (# 94). Then proceed south to East Randolph, then east to Garland Place. Then proceed south on Garland Place to East Washington Avenue. Garland Place becomes a north-south alley between Wabash and Michigan avenues. Proceed south on the alley to East Monroe Street, then west to South Wabash Avenue, then south to the north boundary line of the Lyon and Healy Building (# 84). Then proceed east along the boundary line to the north-south alley east of the Lyon and Healy Building. Then proceed south to East Jackson Boulevard, then west to South Wabash Avenue, then south to the south boundary line of the building at 316 South Wabash Avenue (#87). Then proceed along the boundary line west to the north-south alley between Wabash and State, then south to the north boundary line of the George F. Kimball Building (# 88). Then proceed east along the boundary line to South Wabash Avenue, then south to East Congress Parkway, then west on Congress to South State Street. Then proceed north on State to the south boundary line of the Maurice L. Rothschild Store (# 42), then west along the boundary line to the building's west boundary line, then north to West Jackson Boulevard. Then proceed west on Jackson to the west boundary line of the building at 14-18 West Jackson (# 104), then north to West Quincy Court. Then proceed west to the west boundary line of the Consumers Building (# 37), then north along the boundary line to the south boundary lines of the Palmer and Stone buildings (# 100-101), then west to the west boundary line of the Palmer Building, then north to West Adams Street. Then proceed east on Adams to South State Street, then north on State to the east-west alley between Adams and Monroe. Then proceed west on the

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alley to the northwest alley between State and Dearborn, then north on the alley to West Monroe Street. Then proceed west on Monroe to the west boundary line of the Majestic Building and Theater (# 97), then north along the boundary line to the building's north boundary line, then east along the boundary line to the north-south alley between State and Dearborn. Then proceed north to West Madison Street, then west along Madison to North Dearborn Street, then north on Dearborn to the east-west alley between Madison and Washington, then east along the alley to the west boundary line of the Woolworth Building (# 12), then north along the boundary line to West Washington Avenue. Then proceed east along Washington to North State Street, then north on State to West Randolph Avenue, then west along Randolph to the west boundary line of the New United Masonic Temple and Oriental Theater (# 89). Then proceed north along the boundary line to the east-west alley between Randolph and Lake, then east along the alley to the west boundary line of the State - Lake Building (# 2). Then proceed north along the boundary line to West Lake Street, then east along Lake to North State Street, then north along State to the point of origin.

BOUNDARY JUSTIFICATION

The Loop Retail Historic District contains commercial buildings historically associated with the downtown Chicago Loop retail, professional- and personal-services, and wholesale luxury commercial district centered on State Street and Wabash Avenue. Its boundary was defined through the consideration of the factors of integrity, setting, and use as set forth in National Register Bulletin 21, *Defining Boundaries for National Register Properties*. The district includes those buildings that retain historic integrity from the district's period of significance (1872-1949), that form coherent streetscapes of contiguous buildings oriented along State, Wabash, and adjacent cross-streets, and whose historic use is primarily associated with retail, professional- and personal-services, and wholesale luxury commerce. The district also contains theaters and a hotel, the Palmer House, historically associated with the area. The boundary of the district excludes vacant parcels on the edge of the district. It also excludes buildings on the edge of the district that would be noncontributing if included. These include buildings constructed after 1949, as well as buildings constructed before 1949 whose historic visual character has been obscured or destroyed by building remodelings and additions. The boundary of the district also excludes buildings on the edge of the district whose historic uses are different and distinct from the majority of buildings within the district.

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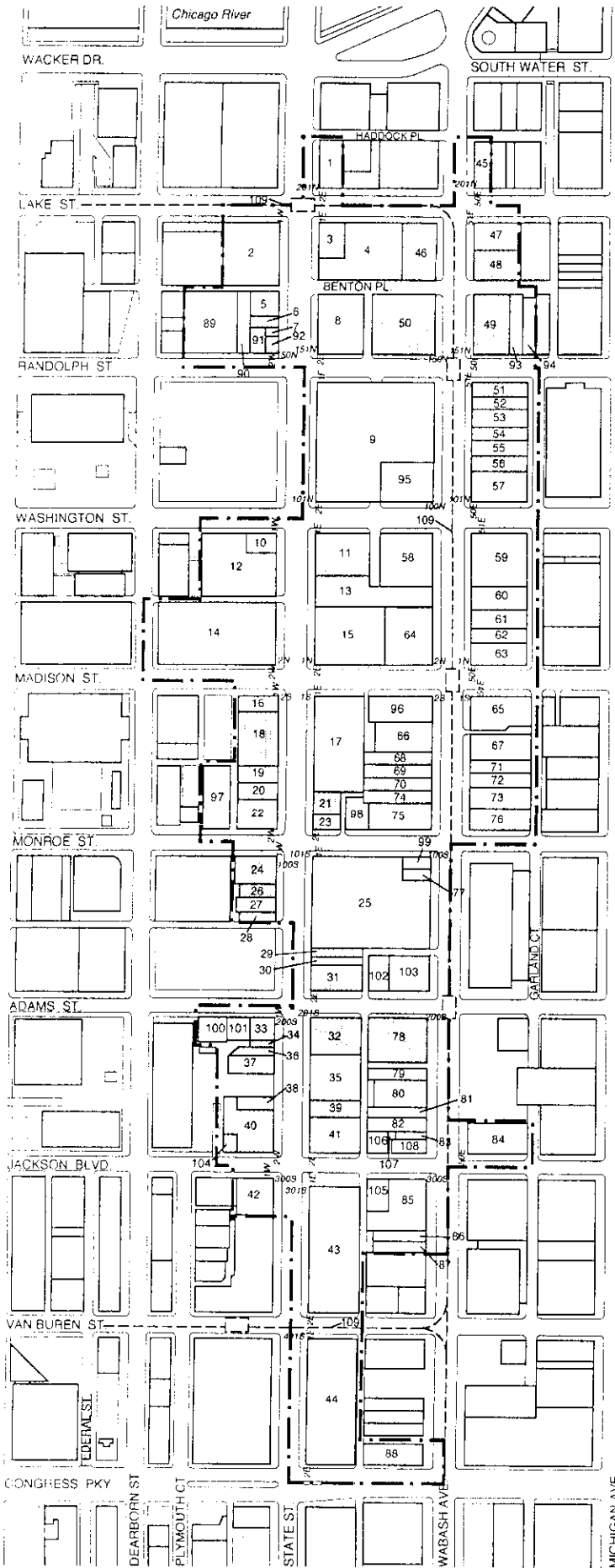
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UTM Codes Continued

5. Zone 16, East - 447930, North - 4635060
6. Zone 16, East - 447830, North - 4636220
7. Zone 16, East - 447770, North - 4636710



District Map

Building Legend

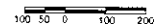
- 00 Contributing structure
- 00 Noncontributing structure
- District Boundary
- ⊕ Elevated Structure and Station

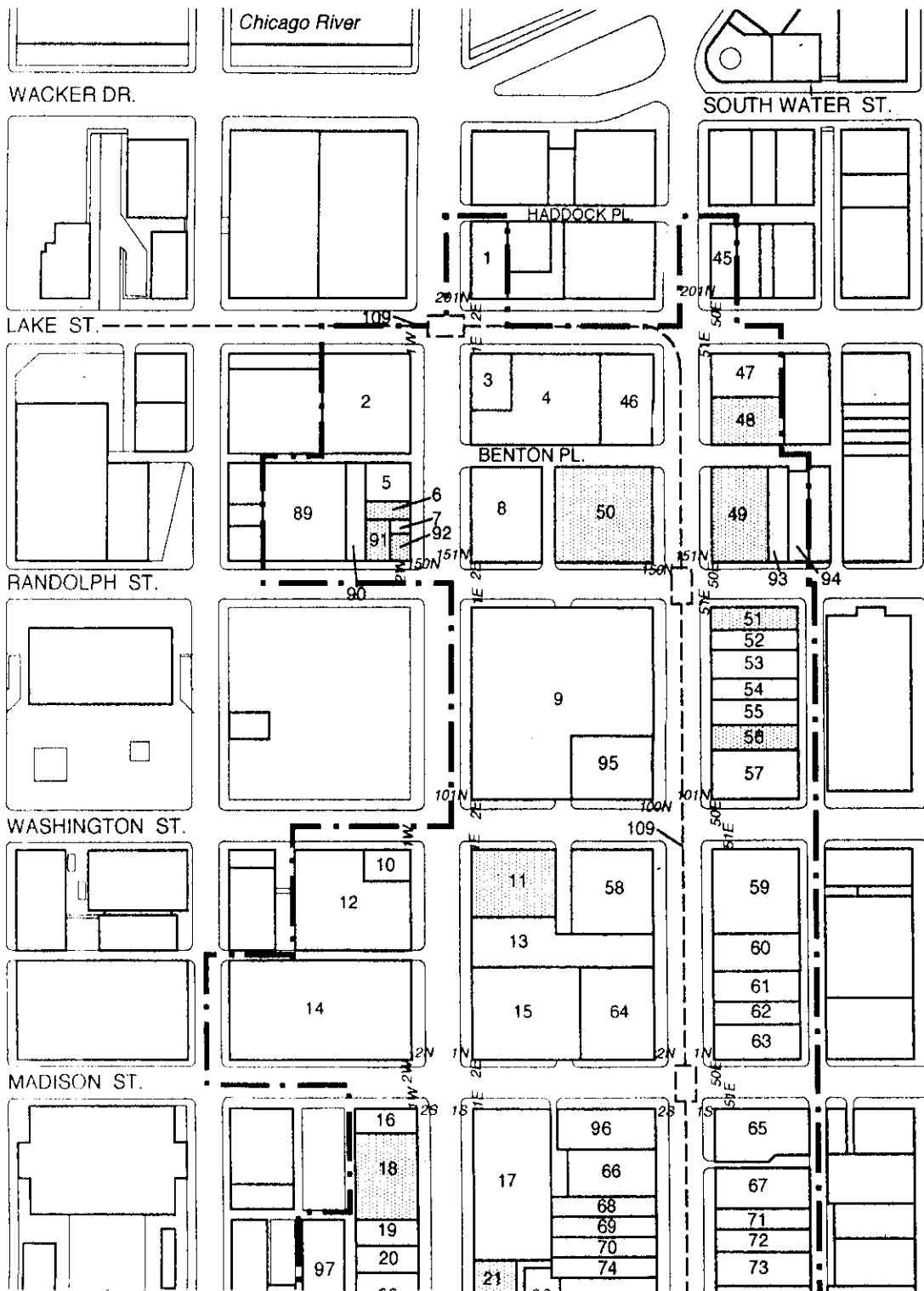
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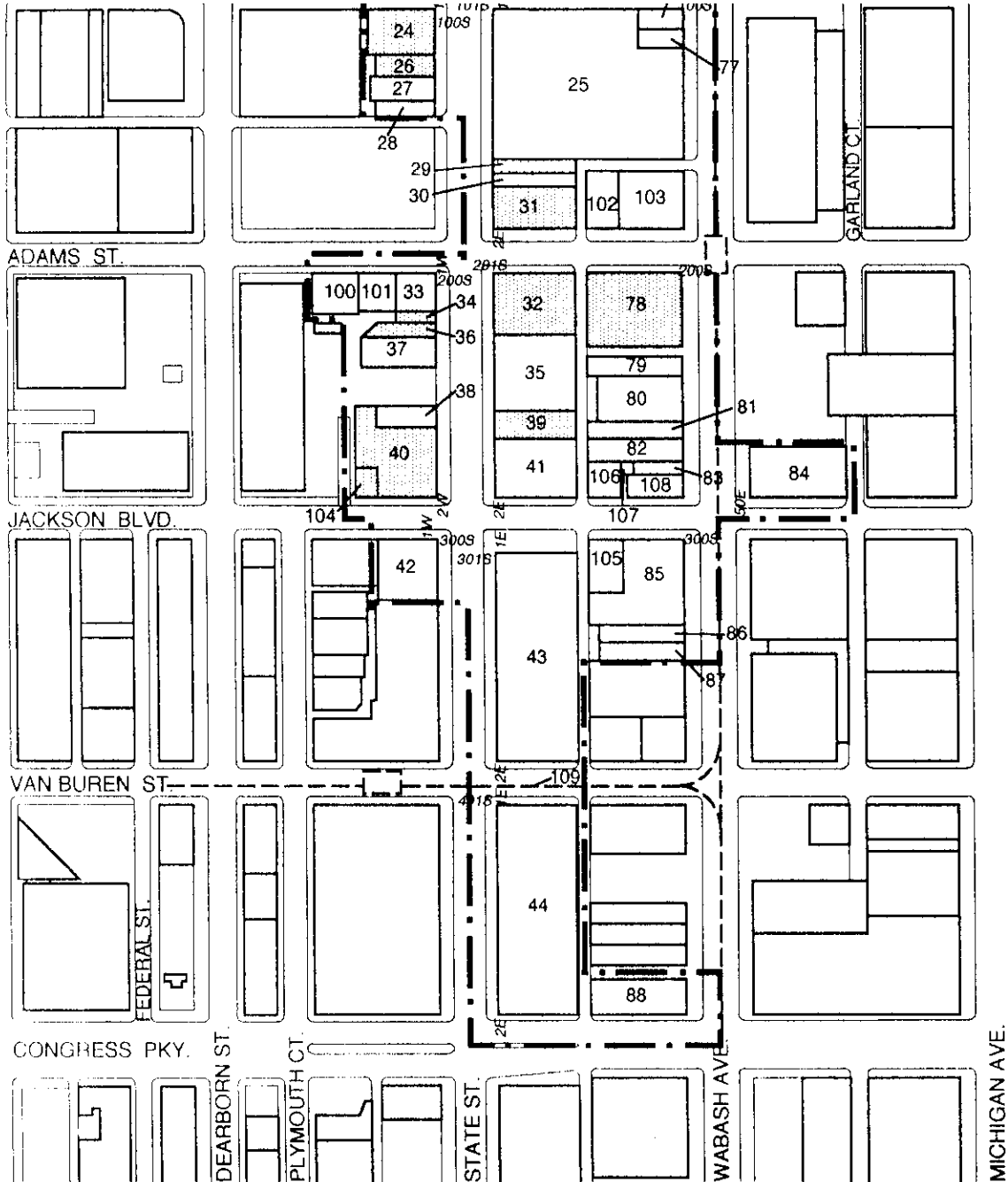
1. Building numbers are keyed to the nomination text.

The Loop Retail Historic District

Boundaries by Lake Street, Wabash Avenue, Congress Parkway, and State Street











District Map

Building Legend

-  Contributing structure
-  Noncontributing structure
-  District Boundary
-  Elevated Structure and Station

Notes

1. Building numbers are keyed to the nomination text.

The Loop Retail Historic District

Bounded by Lake Street, Wabash Avenue, Congress Parkway, and State Street